

BRITISH DRAMA LEAGUE PUBLICATION

# Drama

THE QUARTERLY  
THEATRE REVIEW

EDITED BY IVOR BROWN

---

## CONTENTS

*J. W. Lambert   Norman Marshall*  
*Ivor Brown   Alfred Emmet   Laurence Irving*  
*John Counsell   Bryan Bailey   John Allen*  
*J. C. Trewin   E. Martin Browne*  
*W. Bridges-Adams*

---

ISSUED BY THE

PRICE TWO SHILLINGS



# THE BRITISH DRAMA LEAGUE

PATRON: H.M. QUEEN ELIZABETH THE QUEEN MOTHER

---

## TRAINING COURSES 1958

Principal: Frances Mackenzie, M.A. (Oxon)

### "THEATRE IN ACTION"

Week-end Course held in association with THEATRE WORKSHOP, Stratford, E.  
March 7th to 9th

### TWELFTH FULL TIME COURSE

for Producers and Instructors in Amateur Drama  
at B.D.L. Headquarters  
April 14th to June 20th

The object of this Course is to provide supplementary training for experienced producers and tutors in youth clubs, schools, colleges and amateur dramatic societies. It can also be used as a training course for the A.D.B. Examination.

### TWO RESIDENTIAL SUMMER COURSES FOR ACTORS AND PRODUCERS

Open to all who are interested in the Art of the Theatre  
Bishop Otter College, Chichester  
August 9th to 17th

Alnwick Castle, Northumberland  
August 30th to September 7th

### JUNIOR RESIDENTIAL SUMMER SCHOOL Bishop Otter College, Chichester August 5th to 11th


For Young People between the ages of 14-17  
Details from Miss Jean Knight, Training Dept. BDL Headquarters.

---

### HAVE YOU BOUGHT YOUR COPY YET?

#### PLAYS FOR ACTING AND READING

A new and complete list of the 'Sets' available from the Library of the League.  
Now available price 5/6 post free. From the Librarian, 9 Fitzroy Square, London, W.1.



# HEINEMANN

## NEW PLAYS

### THE POTTING SHED

GRAHAM GREENE

*Now at the Globe Theatre*

8s. 6d.

### ROAR LIKE A DOVE

LESLEY STORM

*Now at the Phoenix Theatre*

9s. 6d.

### FLOWERING CHERRY

ROBERT BOLT

*Now at Theatre Royal, Haymarket*

9s. 6d.

## THE PLAYS OF JOHN WHITING

containing

### SAINT'S DAY

### A PENNY FOR A SONG

### MARCHING SONG

This volume presents, in a most convenient form, three outstanding plays by this important young playwright. All the plays are now available for amateur production and will appeal to Groups who have a high standard.

21s. 0d.

## ADVICE TO A PLAYER

DENYS BLAKELOCK

The perfect book for every young actor intending to make the stage his career.

"The book is a jewel . . . wise, urbane, kindly, lucid.—*J. C. Trewin*.

"For the young actor he has covered in the most concise manner such diverse aspects as job-hunting; letter-writing; auditions; microphone technique; methods of acting; diction; insurance; income tax, and many wrinkles regarding social life and life at large. It is indeed an immensely practical book."—*The Stage*.

8s. 6d.

## MICHAEL REDGRAVE

now appearing in "*A Touch of the Sun*" is the author of

### THE ACTOR'S WAYS AND MEANS

Without doubt this is one of the most fascinating books ever to have come from an actor's pen. It is an essential book for all actors and producers and a "must" for all who are interested in the actor's art.

10s. 6d.

## MICHAEL REDGRAVE : ACTOR

BY RICHARD FINDLATER

One of the most exciting theatrical biographies ever written. It combines the fascinating story of Michael Redgrave's life with a wise critical assessment of his work. It is a book everyone seeing Michael Redgrave on the stage will enjoy.

18s. 0d.

*Both books are lavishly illustrated*

*The 1958 List of Plays and Theatre books is now in preparation and will be sent free of charge on application to the publishers*

**99 GREAT RUSSELL STREET, LONDON, W.C.1.**

# EVANS ONE ACT PLAYS

## NEW TITLES

A PRIOR ENGAGEMENT	
2m., 3f. (1/9)	<i>Robert Tanitch</i>
THE CONQUEST	
1m., 2f. (1/9)	<i>Robert Sharrow</i>
NO MAN'S LAND	
1m., 7f. (1/9)	<i>Nina Warner Hooke</i>
AUNT GUSSY	
2m., 4f. (1/9)	<i>A. P. Dearsley</i>
HER WORD IS HER BOND	
2m., 3f. (1/9)	<i>Anthony Parker</i>
THE CHOICE	
2m., 1f. (1/9)	<i>Robert Sharrow</i>
THREE KNAVES OF NORMANDY	
4m., 1f. (1/9)	<i>Constance Cox</i>
1984 AND ALL THAT	
5m., 6f. (1/9)	<i>Michael Rowlands</i>

## FESTIVAL SUCCESSES

THE BESPOKE OVERCOAT	
4m., (1/6)	<i>Wolf Mankowitz</i>
AMONG THOSE PRESENT	
3m., 4f. (1/6)	<i>Aubrey Feist</i>
A SUNNY AFTERNOON IN SPRING	
2m., 3f. (1/9)	<i>Isobel Andrews</i>
THE YOUNG HUSSAR	
5m., 2f. (1/6)	<i>H. Sudermann</i>
MURDER WITHOUT MALICE	
3m., 3f. (1/6)	<i>Roy Plomley</i>
ENGLISH FLUMMERY	
2m., 3f. (1/6)	<i>G. F. Palmer</i>
DRUMS OF DELIVERANCE	
4m., 3f. (1/6)	<i>Aubrey Feist</i>
THE PETITION	
4m., 3f., 1 boy (1/6)	<i>Margot Bryant</i>

## POPULAR FAVOURITES

THE BRIDEGROOM ROSE EARLY	
2m., 3f. (1/9)	<i>Michael Brett</i>
THE DEVIL'S FOUR-POSTER	
2m., 4f. (1/6)	<i>Aubrey Feist</i>
FINAL AT FURNELL	
3m., 1f. (1/6)	<i>Willis Hall</i>
FORK UP	
4m., 5f. (1/9)	<i>Ivor Brown</i>
WOMAN ALIVE	
3m., 3f. (1/6)	<i>John Tully</i>
THE WALRUS AND THE CARPENTERS	
4m., 4f. (2/-)	<i>R. J. Boswell</i>
WEDDING REFLECTION	
6m., 6f. (1/6)	<i>James Hesketh</i>
THE RETURN	
1m., 2f. (1/6)	<i>Arnold Ridley</i>

Montague House, Russell Square,  
London, W.C.1  
AND ALL BOOKSELLERS

# Westham House Adult Residential College

## in the Shakespeare Country

Westham's happy position in a bend of the River Avon between Warwick and Stratford in the green heart of England gives both inspiration and illustration for Shakespeare Courses which see the plays as part of a programme.

These are week's courses from mid-June to the end of September including the Stratford Festival Drama Week of July 12-19 and the Shakespeare Theatre Week of September 13-20.

Apply to

**FRANK OWEN,**  
The Principal,  
**WESTHAM HOUSE,**  
**BARFORD, WARWICKS.**

# EASTER & SUMMER HOLIDAY DRAMA SCHOOLS

(Seven Schools in all)

**LEATHERHEAD REPERTORY  
THEATRE, SURREY**  
and  
**CHANTICLEER THEATRE,  
S. KENSINGTON, LONDON**

Director: Marian Naylor

Assisted by Professional Stage Staff

Interesting and stimulating Courses in Acting and Production for Beginners and Advanced students.

Seven Day Courses: £7 7s.

Evening Course: £4 4s.

Syllabus from Marian Naylor,  
6 The Keir, Westside,  
Wimbledon Common,  
Surrey.



Somerset Education Committee

## DILLINGTON HOUSE SUMMER SCHOOL "THEATRE"

A Practical Course for the Amateur  
Actor and Producer

July 26th to August 2nd, 1958

Mr. Duncan Ross, Principal, and the Staff  
of the Bristol Old Vic Theatre School

*Inclusive residential fee*  
£10. 10. 0

Closing date 14th June, 1958

Full particulars may be obtained from  
the Warden, Dillington House, Ilminster,  
Somerset.

WEDGWOOD MEMORIAL  
COLLEGE  
BARLASTON, STAFFS.

## Drama Summer School

17th - 29th AUGUST, 1958

THREE PHASES  
OF ENGLISH DRAMA  
MEDIEVAL — JACOBAN  
18th CENTURY

*Tutors:*

C. A. SCRIMGEOUR, M.A.  
C. AXWORTHY, M.A.  
R. WHETTON, L.G.S.M.

This residential course will combine  
practical work with appreciative studies.

*Cost:*

Staffordshire Students:

1 week 4 guineas, 2 weeks 8 guineas.

Others:

1 week £5 10s. 0d. 2 weeks £11 0s. 0d.

For full particulars apply to

The Warden, W. E. Lloyd, M.A.

## PITLOCHRY FESTIVAL THEATRE 1958

(Perthshire - Scotland)

Directed by Kenneth Ireland

(8th Season)

APRIL 26 to OCTOBER 4

YOU NEVER CAN TELL

(Bernard Shaw)

2 World Premières

BELLE VISTA

(Thos. Muschamp)

The HEIR to

ARDMALLY

(Ena L. Stewart)

2 Popular Revivals

AUTUMN

CROCUS

(Dodie Smith)

The GHOST

TRAIN

(Arnold Ridley)

THE WHITE FALCON

(Nailson Gattay & Jordan Lawrence)

The Plays Produced by Jordan Lawrence

Settings by Gillian Armitage

CONCERTS - ART - RESTAURANT

All six plays can be seen in any one week.  
Send 6d. stamps for Brochure. Advance Booking  
from March 10 at Theatre (Tel. 233).

"Scotland's

★ Theatre in the Hills" ★

## Religious Plays of Today

A SCHOOL OF DRAMA

at

ST. LUKE'S COLLEGE, EXETER

Monday 11th to Wednesday

20th August, 1958.

A nine day holiday course of rehearsals  
lectures and classes to study play pro-  
duction, stage craft and acting.

Expert tuition for experienced and  
inexperienced students.

This School organised by:

The Religious Drama Society of Great  
Britain

166 Shaftesbury Avenue, London, W.C.2

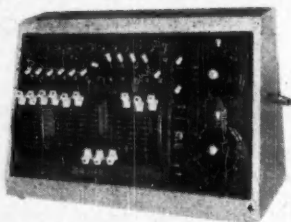
Write now for details.

# Major

stage lighting apparatus



Spots, Floods  
Floats, Battsens  
Switchboards  
Cinabex Colour  
Media  
Dimmers  
U.V. Lighting  
Accessories  
Neon Displays



**MAJOR Choke Type  
DIMMER BOARD**

Full details in our New 20-page  
Brochure sent on request.

**MAJOR EQUIPMENT CO. LTD., 22 GORST ROAD, N.W.10**

London Depot: 40 Parker Street, W.C.2 CHA 9170

ELGar 8041 (5 lines)

Branches : Birmingham - Manchester - Coventry - North Shields - Glasgow

## SCENIC COLOURS

### *Canvas and Sundries*

**OUR NEW 12 PAGE PRICE LIST IS NOW AVAILABLE**

Prices and Details of best Fireproofed Scenic Canvas and Gauze, also  
Hessian, Scenic Colours, Dyes, Diamanté Glitter, Brushes, Boards and all  
Sundry Materials for painting your own Scenery, Props, etc., etc.

*We can also make up Stage Cloths, etc., as required*

We have over 100 years' experience in supplying Amateur Societies and Professional  
Repertory Companies with all the materials required for scenic painting, etc., and  
you may confidently send your problems to us. We shall do our best to assist you.

**SEND FOR THIS NEW 12-PAGE PRICE LIST NOW**

*Revised August 1957*

## **BRODIE & MIDDLETON LTD.**

(Dept. D.) **79 LONG ACRE, LONDON, W.C.2**

Established 1840

Phone: Temple Bar 3289, 3280

*Recommended by the British Drama League.*

SINCE 1790

**L. & H. NATHAN**

**"THE" THEATRICAL COSTUMIER**

AND

**PERRUQUIER**

TO THE

**AMATEUR STAGE**

**12 PANTON STREET, HAYMARKET, LONDON**

***It costs less to use  
REDRO CHAIRS***

Time is money; saving time is saving money.

The REDRO NESTING CHAIR, when used in a club or hall, saves money all the time, quite apart from the initial saving, due to their low cost.

Constructed of high-quality tubular steel, they are quickly and easily cleaned. Being light-weight, they are very speedily stacked with a minimum of effort. The chairs, nesting one upon another, can be stacked away in very little space.

The REDRO NESTING CHAIR is designed to give maximum comfort, and the choice of 12 colours and nine different types of seats and backs, ensures that the chairs will harmonise with any existing scheme of decoration.



Write now for our  
Illustrated Leaflet:

**REDRO LTD., (Dept. 27) Gogan Street, Hull**



# CAPE OF CHISWICK

for  
SCENERY  
and  
DRAPERY

SUTTON LANE  
CHISWICK, W.4

CHISwick 2828

## CITIZEN HOUSE LTD.

THEATRICAL  
COSTUMIERS

- Costumes of all periods available on Hire for Pageants, Plays, Pantomime, etc.
- Wig Department
- Reasonable Rates
- Advisory Bureau

21 GREEN PARK, BATH

TELEPHONE:  
BATH 5157

TELEGRAMS:  
PERIOD, BATH

## BECKWIN

THEATRE FURNISHINGS

You will be wise to make use of our long experience when you are requiring

DRAPERIES  
STAGE EQUIPMENT  
SEATING AND CARPETS

*Here are a few of the contracts entrusted to us:*

Birmingham Repertory Theatre  
Birmingham Hebrew Congregational Hall  
Birmingham Oozells Street School  
Birmingham Stockland Green S.M. School  
Gloucester Operatic & Dramatic Society  
London D'Oyly Carte Opera Co. Ltd.  
Loughborough Grammar School  
Oxford Radcliffe Infirmary  
Stafford H.M. Prison  
Stanley Grammar School

BECK & WINDIBANK LTD.

Clement Street, Birmingham, 1

Telephone: CENTral 3834



## Stage Curtains Equipment and Scenery

Enquiries to:

**WATTS & CORRY LTD.**  
305 Oldham Road,  
MANCHESTER, 10

Catalogue free.

## HALL & DIXON LTD.

**STAGE EQUIPMENT  
CURTAINS • CARPETS  
CONTRACT FURNISHINGS**

COSTUME FABRICS  
FLUORESCENT MATERIALS  
SCENE CLOTHS (READY FOR  
PAINTING) • ROSTRA

19 GARRICK ST.,  
LONDON, W.C.2

Phone: TEMPLE BAR  
1930, 8331



**STAGE CLOTHS  
CURTAINS  
AND  
DRAPERIES  
MADE TO ORDER**

**PATENT STEEL TUBULAR  
CURTAIN TRACKS  
SUPPLIED**

**FIREPROOFED CANVAS  
NATURAL AND DYED  
HESSIANS  
FOR SCENERY**

## BURNETS

(Estab. 1832)

**LARGE STOCK OF FABRICS  
FOR  
PERIOD & CONTEMPORARY  
COSTUMES**

Also

**TIGHTS  
STOCKINGS  
GLOVES**

**22 GARRICK STREET  
LONDON — W.C.2**

Telephone: TEMple Bar 3972-4893

# GARRICK CURTAINS LTD

*Curtain Specialists*

44 AMHURST ROAD • HACKNEY • LONDON • E.8

Telephone AMHerst 3171

## THE Largest Catalogue of Effects

RECORDS PER RETURN  
BY EXPRESS POST

Send 3d. Stamp for a  
**FREE COPY**

*Various effects in play sequence with  
postage and packing from £1 . 6 . 6.  
10" S/S*

**BISHOP**  
**SOUND & ELECTRICAL Co. Ltd.**  
48 MONMOUTH ST., LONDON, W.C.2

Temple Bar 7484/5



ALL YOUR PROPERTIES FROM  
THE SPECIALISTS IN  
THE PROBLEM PROP

### STAGE PROPERTIES LTD.

LISTS ON REQUEST  
13 PANTON STREET  
HAYMARKET, LONDON, S.W.1

Whitehall 8528  
Recommended by the British Drama League

### "NELLIE SMITH" THEATRICAL COSTUMIER

PERIOD PLAYS A SPECIALITY.  
PAGEANTS and FANCY DRESS.

Amateur and School Specialists  
for all Plays, Pantomimes and Operas

*Write for low cost Quotations*

190 Mansfield Road, Nottingham  
Tel. 64452. Enquiries welcomed.



**COSTUMES      STAGE CURTAINS  
AND PROPERTIES FOR HIRE**

## **STAR COSTUME & SCENIC STUDIOS**

**TELEVISION CONTRACTORS**

**SHAKESPEAREAN, HISTORIC,  
BIBLICAL AND PANTOMIME  
COSTUMES A SPECIALITY**

Second-hand Canvas for Sale in good condition.

**78 Elms Road, Clapham Common, S.W.4**  
Macaulay 6401-2

Theatrical Make-up Adhesive

*Artifix*

**WATERPROOF**

**HEATPROOF**

**FOR FIXING MOUSTACHES, WIGS, BEARDS**

*1/3d. a tube*

**FROM THEATRICAL SUPPLIERS & CHEMISTS**  
*or the manufacturers:*

**ASHBOURNE PRODUCTS LTD.,**  
94 CHAPLIN ROAD, LONDON, N.W.2

## **B. J. SIMMONS & CO. (1941) LTD.**

**THEATRICAL COSTUMIERS**

**WISH TO ADVISE ALL THEATRE MANAGERMENTS THAT  
THEY HAVE OPENED NEW PREMISES FOR THEIR  
PROFESSIONAL DEPARTMENT AT:**

**5-13 SHORTS GARDENS, W.C.2**

*(near the Cambridge Theatre, Covent Garden)*

**All Enquiries for New Costumes, for Purchase or Hire**

**FIRST FLOOR**

**Other Departments:**

**25 SHELTON STREET, W.C.2**

*for Period Costumes from Stock for Hire  
(Largest Stock in the British Isles)*

**CONDUIT BUILDINGS, FLORAL STREET, W.C.2**

*for Revues, Light Entertainments and Pantomimes*

**Telephone: TEMple Bar 5568**

**Telegrams: History Lesquare London**

**(ESTABLISHED 1857)**

**For Hire**

**REX HOWARD**

**For Sale**

# **KING OF TABS**

**STAGE DRAPERIES — LARGEST VARIETY — ALL SIZES**

**12 Connaught Street, W.2      PAD. 3600**

# EVANS PLAYS

## IMPORTANT RELEASE DATES

<b>RUNNING RIOT</b> (5 m., 4 f. 6s.)	<i>Limited release</i> 1st March 1958
<b>PLAINTIFF IN A PRETTY HAT</b> (3 m., 2 f. 6s.)	<i>Full release</i> 1st March 1958
<b>DOCTOR IN THE HOUSE</b> (5 m., 4 f. 6s.)	<i>Full release</i> 1st September 1958
<b>THE RELUCTANT DEBUTANTE</b> (3 m., 5 f. 6s.)	<i>Full release</i> 1st September 1958
<b>THE HOUSE BY THE LAKE</b> (4 m., 5 f. 6s.)	<i>Limited release</i> 1st October 1958

## FORTHCOMING PUBLICATIONS

<b>THE ENTERTAINER</b> <i>John Osborne</i>
<b>THE IRON DUCHESS</b> <i>William Douglas Home</i>
<b>THE LOVEBIRDS</b> <i>Basil Thomas</i>
<b>MEET ME BY MOONLIGHT</b> <i>Lesser &amp; Dearlove</i>
<b>DEATH IN THE FAMILY</b> <i>Philip Mackie</i>
<b>FOUR IN HAND</b> <i>Michael Brett</i>

## NEW PUBLICATIONS

not yet released
<b>DODO IN LOVE</b> <i>Harold Brooke &amp; Kay Bannerman</i>
<b>CASH IN THE KITTY</b> <i>Dennis Driscoll</i>
<b>DEAR DELINQUENT</b> <i>Jack Popplewell</i>
<b>THE HAPPY MAN</b> <i>Hugh and Margaret Williams</i>
<b>SUBWAY IN THE SKY</b> <i>Ian Main</i>
<b>OPEN HOUSE</b> <i>Philip Mackie</i>

## NEW PLAYS NOW AVAILABLE FOR PRODUCTION

<b>A BREATH OF SCANDAL</b> (5 m., 4 f. 6s.) <i>Aimée Stuart</i>	<b>TEMPLE FOLLY</b> (6 m., 2 f. 6s.) <i>Bridget Boland</i>
<b>BREAKFAST IN BED</b> (6 m., 3 f. 6s.) <i>Jack Popplewell</i>	<b>TALL STORY</b> (5 m., 5 f. 6s.) <i>Stanford &amp; Timothy Holme</i>
<b>LIFE WITH THE GIRLS</b> (3 m., 11 f. 6s.) <i>John Wooldridge</i>	<b>MURDER WHEN NECESSARY</b> (4 m., 3 f. 6s.) <i>Philip Levene</i>

Please send 3d. stamp for complete catalogue

**MONTAGUE HOUSE, RUSSELL SQUARE, LONDON, W.C.1**

Telegrams: BYRONITIC WESTCENT, LONDON.

Telephone: MUSeum 8521.

AND ALL BOOKSELLERS

## **Costume Jewellery**

MAKE IT YOURSELF  
NO SKILL REQUIRED

*Catalogue Free*

### **EAVES HANDICRAFTS**

18a Slater Street, Bold Street,  
LIVERPOOL 1

## **FUR RUGS AND SKINS STUFFED ANIMALS BIRDS HUNTING TROPHIES**

THE FILM INDUSTRY AND PROFESSIONAL STAGE  
HAVE HIRED OUR PRODUCTS FOR MANY YEARS.  
WE SHOULD LIKE TO OFFER YOU OUR SERVICES  
AND INVITE YOUR INQUIRIES FOR THESE HIGHLY  
SPECIALISED PROPERTIES

EUSon 2765

EST. 1850

**EDW. GERRARD**

AND SONS

61 COLLEGE PLACE, LONDON, N.W.1

IN OLD SOUTHWARK  
NEAR SHAKESPEARE'S  
BANKSIDE

## **DUTHY HALL**

Great Guildford Street, S.E.1

Southwark's Municipal Theatre  
for amateur groups.

Seating 292.

Modern stage lighting and  
Panatropes.

*Enquiries:*

**The Town Clerk,  
Town Hall, Walworth Road, S.E.17**  
Tel.: RODney 5464

Moderate hire charges.

## **ROBINSON'S THEATRE HIRE**

STAGE PROPERTIES AND  
JEWELLERY OF EVERY  
DESCRIPTION FOR THE  
PROFESSIONAL AND  
AMATEUR STAGE

**47 Monmouth Street, W.C.2**  
(near Cambridge Theatre; 3 minutes  
from Leicester Square Station.)

COVENT GARDEN 0110

Recommended by  
The British Drama League.

## **MRS. A. RAWLINGS**

Late Doreen Erroll Establishment

**FOR HIRE**

Historical Costumes of every description  
also Children's and Adult Fancy Dress

Interviews by appointment

**58 Gresham Rd., Brixton, London, S.W.9**  
Telephone: Bri 2964

## **CANVAS**

*For Stage Scenery  
stocked in all  
widths & qualities*

35/6" wide Superfine Dyed Cotton Duck  
White Cotton Duck

Hessians—Natural and Dyed

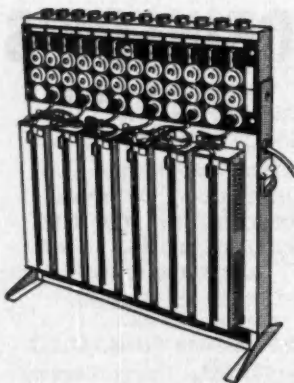
Fireproofed Flax Scenic Canvas

*We can also make up Stage Cloths  
etc. as required*

**RUSSELL & CHAPPLE LTD.,**  
23 Monmouth St., Shaftesbury Avenue,  
London, W.C.2. TEM 7521

# All stage lighting equipment from a switchboard to a colour filter

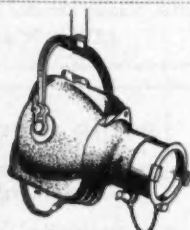
Some examples of Strand equipment specially designed for the small to medium stage.



*Portable 'Junior' switchboard with provision for dimmers which can be purchased or hired separately.*



*Patt 60 stage flood for use overhead to light stage and backcloths or as wing floods on stands for side lighting curtains.*

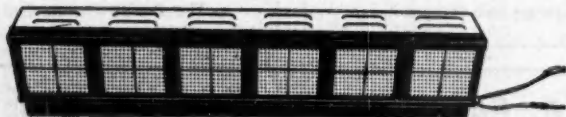


*Patt 23 Baby spotlight with infinitely variable beam shape, particularly useful for front lighting.*



*Patt 123, Soft Edge spotlight for use anywhere on the stage.*

*Magazine lengths suitable as footlights, groundrow or battens.*



## on sale or hire from

**THE STRAND ELECTRIC  
& ENGINEERING CO. LTD.**



**29 KING STREET,  
COVENT GARDEN,  
LONDON, W.C.2.**

# DRAMA

*The Quarterly Theatre Review*

---

NEW SERIES

SPRING 1958

NUMBER 48

---

## CONTENTS

What is a Good Play? ... ..	15
Plays in Performance <i>by J. W. Lambert</i> ... ..	16
What Kind of Stage? <i>by Ivor Brown</i> ... ..	21
Later Stages—A Reply <i>by Alfred Emmet</i> ... ..	23
Television: Ally or Enemy? <i>by Norman Marshall</i> ... ..	26
Running a Rep. <i>by John Counsell</i> ... ..	28
The Museum we Need <i>by Laurence Irving</i> ... ..	31
Coventry's Civic Theatre <i>by Bryan Bailey</i> ... ..	33
Correspondence:	
<i>Catherine Prynne; Ruth Bartlett Scharf; Dennis Harrison</i> ... ..	36
Theatre Bookshelf:	
The Happy Craftsman <i>by W. Bridges-Adams</i> ... ..	37
The Greeks <i>by Ivor Brown</i> ... ..	38
Staging Medieval Drama <i>by E. Martin Browne</i> ... ..	39
Bristol Fashion <i>by J. C. Trewin</i> ... ..	39
Dedicated Men <i>by John Allen</i> ... ..	41
Keeper of the Log <i>by I.B.</i> ... ..	41
Monographs <i>by D.F.J.</i> ... ..	43
Theatre Records <i>by D.H.</i> ... ..	43
Long Plays <i>by Donald Fitz John</i> ... ..	44
Short Plays <i>by Catherine Prynne</i> ... ..	47

---

DRAMA is indexed in *The Subject Index to Periodicals, London*,  
and *The International Index to Periodicals, New York*.

---

Editor: *Ivor Brown*

Associate Editor: *Doris Hutton*

Annual Subscription: Inland 9/4; Overseas 9/- (post free)

Editorial, Advertisements and Distribution:

9 Fitzroy Square, London, W.1 (Euston 2666)

A BRITISH DRAMA LEAGUE PUBLICATION

---





# WHAT IS A GOOD PLAY?

AT the autumn Conference of the British Drama League a Resolution was passed deploring "the low literary and dramatic standard of the plays that over the past few years have been chosen to appear in the B.D.L. Finals", and demanding a special category of marks to encourage search for "the finest plays". This raises a practical and particular problem for the organisers of the Festival who are thereby invited to revise the basis of adjudication. It also revives the often discussed and apparently insoluble problem of "What is a good play?"

The Motion that came from the People's Theatre, Nottingham, and had general approval, included the adjective "literary" in its demands for better work. At once the difficulties begin to appear. For in the opinion of many most vocal to-day to call a play "literary" is to accuse it of dullness and undramatic pomposity. This is a deplorably foolish view, since the whole history of the theatre abounds in examples of the finely written play which also has powerful dramatic values or richness of comedy. But it is a view often voiced.

Those plays deemed "good" to-day, and likely to win awards, are frequently without any literary quality and indeed cannot possibly possess literary quality. Since they are naturalistic studies of scarcely articulate or, if articulate, crude and coarse characters, their speech, if it is to be realistic, must be kept on the street-level of triviality. It is true that an O'Casey may graft exquisite phrasing on to the drunken brawls of a Dublin tenement. But he is unique. There is only crude vigour in the prose style of the "advanced" American theatre whose plays are now ranked as high as the morals of the characters are low. Cats on hot tin roofs are not expected to be "wells of English (or American) undefiled."

The trend of the time was shown in a recent award made to *The Summer of the Seventeenth Doll* as being the best new play seen in London during 1957. Ray Lawler's study of Australian workers back from the sugar plantations and finding their various pleasures in the "lay-off" (holiday) had a freshness of environment and vigour of treatment which found great favour: but it certainly would not, and could not because of its subject and characters, satisfy Nottingham as drama of literary quality. Later in the year there did come to London a play that had its own grace of style and its sparkle of wit fairly to be called "literary". That was Benn Levy's *The Rape of the Belt*. But it received no prize, a fact typical of our time. Fortunately, the play-going public has given it the material prize of success at the box-office.

One great force in our theatre has been the imported American success. The American influence has substituted the rough "crack" for the polished epigram of the period of Wilde and of the early Somerset Maugham. Any such elegance would now be called "literary" and sneered at by those who can only travel in Street Cars called Lechery. It is natural for aspiring writers to follow the fashion. What "goes" is concentration upon the study of failure and of decadence, especially of failure set in the drabest of surroundings. The label "dustbin drama" does not deny the possibility of poetry in the ashcan, but it does quite fairly suggest that the "good play" is now commonly associated with squalor of scene and conduct. A famous novelist, who has had plays produced in the West End, recently stated that the lingo of the modern realistic play is so limited and so dull that it is becoming an intolerable medium for any word-conscious artist. He has therefore set his last play in the Middle Ages in order to

Left: JOHN CLEMENTS and CONSTANCE CUMMINGS in "The Rape of the Belt" by Benn Levy at the Piccadilly Theatre. Photograph by Houston Rogers.

enjoy liberty for his gift of speech.

How then is any set of judges to be confident in the assessing of this elusive article, the "good play"? Each age has different ideas about it, which is no bad thing since it keeps the arts mobile. At one time it is romantic poetry that is in favour. (Fifty years ago Stephen Phillips, now almost entirely forgotten, was having notices that placed him as an immortal on the highest pedestal for his poetical plays.) Then poetry changes its tune or prose takes over altogether.

What we do know when we meet it is a really bad play: it is more often bad

through its general flatness and power to bore than through silliness. For silliness of plot Shakespeare was sometimes hard to beat. But the good play is wrapped in mystery. Fine writing may be ruined with foolish production and clumsy performance. So a good play seems a bad one. Shrewd production and fine acting can give a second-rate play the aspect of first-rateness and make the bad seem good.

It may irritate logical people not to have a clear definition of goodness in plays: but it is part of the theatre's fascination that so much of its working is mysterious.

## PLAYS IN PERFORMANCE

By J. W. LAMBERT

THE last weeks of 1957 and the first of 1958 provided, in the London theatre, without including musicals, Christmas shows, peripheral activities like Theatre in the Round, the Court Theatre's Sunday night experimental productions, Ionesco's *Amédée* at the French Institute and Mrs. Warren's *Profession* in Polish, no less than two dozen productions, several of which were most enjoyable and some extremely interesting.

True, those who live by novelty alone would have found little to excite them either in the plays or in their production. Yet all the same certain yeasts are at work. The theatre is not static; even the most frivolous of our entertainments can nowadays afford a freedom of fantasy which would have seemed revolutionary a few years ago. And, paradoxically, it seems to be no longer thought necessary to smarten up classics by all manner of ingenious devices. The most overtly experimental of recent Shakespeare productions, for instance, though the largest in scale was also the least effective—Peter Brook's *The Tempest*, brought from Stratford-upon-Avon

to Drury Lane. Mr. Brook of course produced, designed the scenery and costumes (which managed to be both fanciful and bleak) and composed—if that's the right word—the *musique concrète*: those tape-recorded twangs and groans, which had been remarkably effective in *Titus Andronicus*, here only added to the general sense of chilly unease. A cast for the most part known to be capable of fine work plodded through scene after scene; who would have supposed that Alec Clunes would make so little of Caliban? Sir John Gielgud, returning to Prospero, offered a man not a magus and not, for once, too old; cropped, anguished, he spoke beautifully but curtly; his relations with Caliban, with Miranda, even with Ariel, seemed distraught and impatient.

At the Old Vic, more good work. Douglas Seale came down from Birmingham to repeat his celebrated *Henry VI*. Paul Daneman, first noticed in London as Gloucester in Mr. Seale's first production of the trilogy, took over the King; he is an excellent actor, yet he cannot, or cannot yet, fill out a large-scale part. Honours in *Measure for*



"A MIDSUMMER NIGHT'S DREAM" at the Old Vic. Derek Francis, James Culliford, Paul Daneman, Frankie Howerd and Ronald Fraser. Photograph by Tony Armstrong Jones.

*Measure* went to Barbara Jefford, an Isabella fiercely self-consuming, very fine in that last difficult stretch of the play in which explanation is so tiresomely delayed, advanced, delayed again. John Neville, too, a self-disgusting Angelo, deployed his voluptuous voice and ascetic mask without subtlety but with effect. Margaret Webster produced this astounding piece in much the same way. Michael Benthall himself produced *A Midsummer Night's Dream*, using sets and costumes by James Bailey in the manner of Fragonard. This was an almost unqualified success, enfolding Derek Godfrey's sardonic, sequin-starred dragonfly of an Oberon, Coral Browne's Helena, a masterly, not at all out of place study in high comedy, Keith Taylor's tiny yet muscular Puck, and the most enjoyable team of rude mechanicals I can recall, led, in one sense, by Paul Daneman's

beautifully observed, foot-folding, hand-wringing, earnest little old Quince, burdened to our benefit by Ronald Fraser's querulously distraught Flute-Thisbe, and inspired by Frankie Howerd's Bottom. Early in the run Mr. Howerd was perhaps so anxious to prove himself an actor, not a mere music-hall comedian, that he underplayed. He will possibly never find it easy to command the fleeting pathos we now look for in the part; but for all that he knew his man, blundering, eager, unbeatable. His face was that of Pan disguised as a Cheshire cheese, his spirit flickered through wild surmise to dauntless endeavour with a taking, dogged bravado.

Thousands of children at the Old Vic these last Christmas holidays have been introduced to Shakespeare in a manner they will remember with unalloyed delight. Thousands of adults will at the

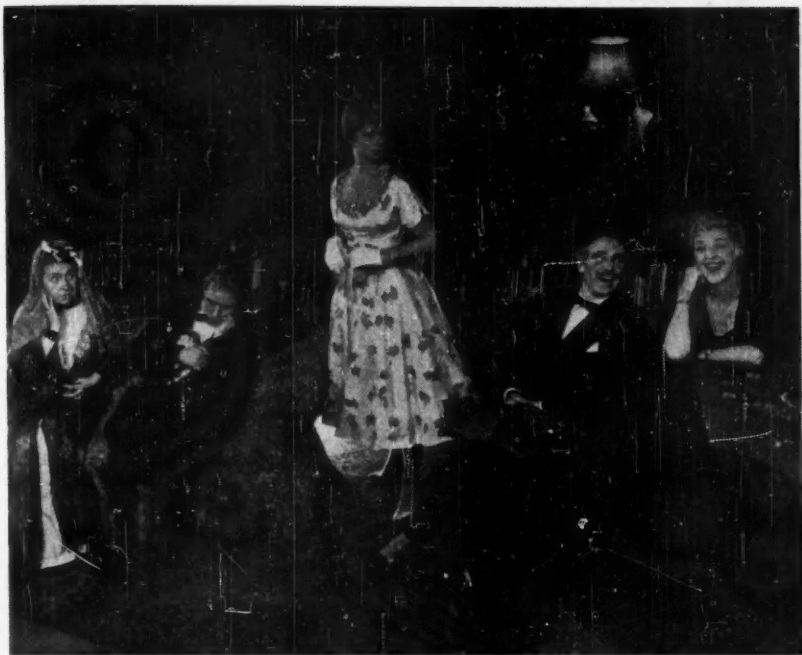
same time have been introduced to the Classical Greek drama by way of Aristophanes' *Lysistrata*, in a smart American version by Dudley Fitts at the Royal Court. The children had the best of it. In a bright and towering set by Nicholas Georgiadis, this frolic, with its irreproachable anti-war moral and its all too reproachable though often very funny dirty jokes, was given a lumpish performance, redeemed only by Joan Greenwood's huskily sinuous intelligence and Minos Volanakis's occasional Shakespearian parodies in production. And as for the play—Shaw did this kind of thing a great deal better.

Among the new plays, I have on offer nine home-grown products, six from America, three from France, one from Italy, one from Central Europe—a slice of characteristic *pâtisserie* made with cement instead of flour—and one from Brazil. This last, Edgard de la Rocha Miranda's *And the Wind Blew*, set in a remote Amazonian village, began well as a strong moral drama, involving wealthy churchman and poor peasants, in the Hochwälder manner, but petered out. Pirandello's *Man, Beast and Virtue* proved in the hands of an English cast—and despite the efforts of a Yugoslavian producer, France Jamnik—a heavy-handed variant of the joke about the wife who must make her no longer ardent husband think himself the father of her child; both these, however, may be chalked up as brave tries by Theatre Workshop.

*Paddle Your Own Canoe* at the Criterion played with ingenuity round a cheerful misogyny, with Nigel Stock tubbily victimised, and rescued at the last moment by Newton Blick, blinking out for a moment from an enchanting exhibition of marital anaesthesia. That one was French by origin, of course, and so was *The Egg* at the Saville, for which I must put in a word. My colleagues are unanimously of the opinion that translation and production (both by Charles Frank) totally betrayed Felicien Marceau's original. I shall insist that this is not the case, despite

a few infelicities; that Nigel Patrick's casually naturalistic playing as he wandered in and out of the play contrasted admirably with the farcically stylised supporting cast (among whom Miriam Karlin and Frank Royde remain unforgettable); and that this English production remained extremely funny, while transmitting faithfully the bitter reflections at the heart of a young man escaping from bewilderment into roguery. The same cannot quite be said for Frank Hauser's production of Anouilh's relatively early *Dinner with the Family* at the New Theatre—but only because John Justin makes the hero too pleasant by half; it is an English weakness to wish our heroes and heroines to have no dark side to their nature. In all other respects this was a model Anouilh production, especially intelligent in seeing that its heroine is not simply one more of Anouilh's crumpled white flowers, but a tough little creature, more than a match for the worldly characters who swarm round her. Jill Bennett played her with a delicious sturdiness and stillness. Comic decoration, too, was uproariously poured in by Alan MacNaughtan as a stupid actor, and Lally Bowers as a deeply mischievous actress; a player new to me, Ian Hendry, contributed a notable sketch in the current mode of embittered hysteria.

From America *The Happiest Millionaire* (at the Cambridge) brought nothing except an opportunity for another new young actor, Daniel Massey, to impress us with an exhibition of gangling; and *The Tunnel of Love* nothing but an opportunity for Ian Carmichael to demonstrate (in far too large a theatre, Her Majesty's) that his range of hands-in-the-pockets, loose-hipped goggling, though delightful, is limited. Donald Ogden Stewart's *The Kidders* provided a little more meat, in the shape of an over-carpentered but amusingly bitter study of American suburbia, rooted in assorted anxieties which express themselves in constant disloyalties and perpetual badinage; and rather well acted



"DINNER WITH THE FAMILY" at the New Theatre. Gwen Nelson, Richard Dare, Jill Bennett, Alan MacNaughtan and Lally Bowers. Photograph by Kenny Parker.

at the Arts by an English cast—one almost felt that Lyndon Brook, Faith Brook and Leo Ciceri knew what it was like to be suburban Americans, an impression very rarely given even by our best impersonators, and not even attempted in *The Tunnel of Love*.

Now the whole temperature changes. In William Faulkner's *Requiem for a Nun* at the Royal Court, Motley's red-carpeted, severe set suggested not only a Southern home, a gaol, a governor's office, but a judgment seat. Ruth Ford as Temple Drake, a distraught near-nymphomaniac, eschewed all immediate emotional impact and played the part with a dry, parched intensity, her white aquiline face a mask through which terrified eyes burned. Bertice Reading as the black ex-prostitute who killed the wicked yet beloved white woman's child for pity, advanced towards death and release with a fine fleshy radiance. Gavin Stephens, played

by Zachary Scott, puffed his pipe, arranged little stratagems—and, I'm afraid, gave the show away. Reading Mr. Faulkner it is possible, indeed easy, to be swept along in the whirlwind of his prose. Hearing his dialogue, especially his *raisonneur's* dialogue, spoken reveals it for portentous rubbish. A little of the nightmare lingers, it is true; but the play has crumbled with its weight of platitudes.

With another twirl of the mental binoculars let us focus on our own little mixed crowd. *Be My Guest* at the Winter Garden would, I suppose, be described as a comedy-thriller, and there seems nothing else to say about it; it was an anachronism, and so was Rosemary Anne Sisson's nice little pastel-shaded historical play about Henry V's widow, *The Queen and the Welshman*, at the Lyric, Hammersmith; so was another period piece, *Stranger in the Tea* at the Arts, adapted by Lilian and Edward Percy





CELIA JOHNSON and RALPH RICHARDSON in "Flowering Cherry" at the Haymarket Theatre. Photograph by Angus McBean.

from Sheridan le Fanu — a creepie which perceptibly, and despite the presence of Robert Eddison in the cast, belonged to the 1930s, and might then have done extremely well. Hugh and Margaret Williams's *The Happy Man* at the Westminster was not quite that; a little more than a mere successor to *Plaintiff in a Pretty Hat*, it had here and there certain sad gleams of truth among its upper-middle-class humours, truth about human nature and middle age.

We must give Benn Levy credit for trying, in *The Rape of the Belt* at the Piccadilly, to break away from our domestic equations, even though he has not been successful. His plot puts Hercules and Theseus among the Amazons; his theme is that of Aristophanes, that war is a bad thing and that women, if they had the sense, could stop it — though in fact they do not have the sense. Mr. Levy's model here has been Giraudoux, but Ian Hay seems to

have taken over as spirit guide; John Clements, Richard Attenborough and Judith Furse bark heartily along, while Kay Hammond and Constance Cummings genteelly coo, for all the world as though they were shuttling idly, in the good old style, from rose garden to lounge hall.

I have left until last a play which offers the very essence of domesticity. Robert Bolt's *Flowering Cherry* at the Haymarket is a good little play, rather akin to American studies in frustration on a small scale like *The Rainmaker* and *Morning's at Seven*. Its middle-class family potters quietly; Mum keeps going (and who better than Celia Johnson knows how to convey the silent reproach of affectionate irreproachability?); the children are frustrated and inclined to escape by means which realists might think not quite honest; Dad nurses a dream of being a fruit-farmer. All Mr. Bolt has done to differentiate his play



from a modest slice of life is to bring Cherry's dream further into the foreground, to make it that much more obsessive; and that is all Sir Ralph Richardson needs.

From the moment he stumbles on to the stage we know we are in the presence of an extraordinary *tour de force*. Cherry the humdrum insurance man is barely sketched in; Cherry the fantasist takes charge. Pouring out the cider he must call scrumpy, surreptitiously lacing it with gin, declaiming Shakespeare, rhapsodising about a Somerset boyhood, the man seems to

grow and grow, lurching goggle-eyed across the room, madly arrested in some wild attitude, transfigured, punctured, too—sitting quietly, facing the fact of his lost job, shrinking from the possible reality of his dream, sneaking money from his wife's bag, his wide eyes shrink defensively, his limbs droop as his heart sinks, whirl as it rockets up again.

This is a marvellous, an almost literally stunning performance; but I wonder, sometimes, whether it is quite what Mr. Bolt had in mind. Domesticity and daring fight it out: the London theatre in a nutshell.

## WHAT KIND OF STAGE?

By IVOR BROWN

THE British Drama League, through its late autumn Conference of 1957 held at Nottingham, expressed its concern about the designing of new theatres and its eagerness that "new forms may be developed". The difficulty of developing "new forms" lies partly in the unwillingness of Local Authorities to license theatrical premises in which the whole of the acting area is not within safe coverage of a fire-proof curtain. So the League was asked to press for more liberty of licensing.

There is no doubt that among progressive theatre-workers there is a widespread discontent with the removed and curtained stage which has been the principal form of theatrical housing for some three hundred years. But in my opinion, now perhaps a lonely one, it would be a great mistake to refuse to proceed with theatrical building simply because an arena stage is not permitted. If arena and various forms of open platform-stages are fashionable now, it is more than possible that they may well be regarded as old-fashioned nuisances in forty or fifty years time. The eternal truth about progress in the

arts is that it is always chasing its own tail and ending up precisely where it began.

The curtained theatre, with a proscenium arch, has survived for three centuries for the good reason that people liked it and found that it met the need both of players and of audience. It is probably a good deal older than that, since Shakespeare's company took over the roofed Blackfriars Theatre in 1608 and so much valued its scenic and spectacular resources as to commission and produce plays, including masques and shows which needed stagecraft far more elaborate than any bare platform could offer and probably demanded a curtain-stage as well.

Shakespeare apologised in *Henry V* for the inadequacy of his early premises and of the open stages of the 1590's. He made no such apology when he introduced masques and effects into *Cymbeline* and *The Tempest*: he had, presumably, got the kind of housing that he wanted, the kind that was to satisfy the profession and the public for centuries to come.

The revolt against the containment

of the proscenium arch had begun in my boyhood. I remember that we were expected to be greatly impressed by the radical innovation of Reinhardt who sent the Greek crowds surging through the auditorium of Covent Garden when he produced the tragedy of *Oedipus Rex*. But our own left wing professional theatre of the time, the Shaw-Barker school of drama, was most faithful to its curtained stage and Barker liked to set a fender behind the footlights in order to suggest "the fourth wall". Even when Shaw wrote plays with possible crowd-effects, he never considered invasion of the auditorium or extensions of his stage.

William Poel and Nugent Monck did let Shakespeare overflow the old partition, and used apron and open stages. Recently the Old Vic and Stratford have both used an apron-stage which is a compromise between the old picture-stage and a far-jutting platform such as Shakespeare had at his open houses like the Globe. I believe that it would be generally agreed by players and audiences both in Stratford and the Waterloo Road that this arrangement is satisfactory, since it allows sufficient elasticity in movement while not preventing some at least of the decorative effects achieved on the withdrawn and curtained stage. A further advantage attaching to this compromise is that licensing authorities accept it as reasonably free from the fire risks of which they are always so acutely conscious when uncurtained and far-projecting stages are suggested.

At the same time both the Stratford and the Old Vic companies, when touring at home and abroad, have played Shakespeare, of necessity, with the ordinary proscenium arch and orchestra pit isolating them in the traditional way. I have never heard of complaints that there was any frustration felt because the players had to retire in this way from their advanced positions.

The Stratford productions brought

to the Phoenix Theatre in London were surely not inferior to the original versions beside the Avon. I have even heard the opinion from one closely connected with these productions that there was a definite gain in theatrical effect by the acceptance of the players' traditional isolation.

For my own part, I cannot understand the argument that theatrical work becomes more real or has more emotional impact if it is spread among the audience. Acting is pretending, the creation of an illusion, and is therefore assisted by conditions which enable members of the audience in a theatre (which is the Greek word for "a seeing-place") to suspend their disbelief. I do not find myself closer to King Lear if a lot of people pretending to be his Ancient British subjects or his enemies are swirling round my seat. I have had plenty of moments in the Assembly Hall during Edinburgh Festivals when I was submerged in combative Romans, Greeks or Highlanders who were storming the platform-stage jutting far out into the auditorium. These demonstrations, even under the marshalling genius of Tyrone Guthrie, have seemed to me more embarrassing than impressive, quite apart from the naturally arising apprehension that the spear-shaking Shakespearians will be achieving actual casualties in the audience as well as mimic slaughter on the stage in their loyal ambition to be a genuine combat-force.

With all the good will I can muster for the appreciation of open-stage performances, I find myself still attracted by the old partition of player and public. The phrase "magic box" applied to the theatre probably madens the builders on new lines. They will say that they do not want to be boxed in: that it is imprisonment. They want to flow out and attack us instead of luring our attention inwards. All I can say is that such external attack, for me, destroys the illusion at which theatre aims and that I have found far greater pleasure in the

"magic" box than I have ever done in roofed arenas or unroofed gardens. C. E. Montague demonstrated long ago, when he reviewed Benson's productions of *Richard II* at Flint Castle, that going to the real spot is absolutely fatal to theatrical persuasion. On the artificially lit stage, with the actor in full potency, a property sword can be a sword indeed: in the open air it seems as tinny as the beards and wigs seem to be false. Watching open-air theatricals in broad daylight is watching actors enduring grave handicap; only when daylight fades and the artificial lighting turns the bushes into theatrical scenery have they any chance to establish an Arden or an Athenian wood.

Drama is art achieved with artifice and I see no reason why the artificial conditions of the proscenium arch and the picture-stage should be anything but beneficial to it. When I am told that we must produce Shakespeare on

the kind of stage for which he wrote, I reply that he wrote for all kinds of stage in his own time, outdoor, indoor, a hall at the Court or the yard of an inn and that he probably preferred the curtain-stage of the candle-lit or torch-lit Blackfriars to the bare boards and daylight of the Globe.

For those reasons, happy with my magic box, I am not an enthusiast for the new forms so much demanded now. But of course I realise the strength of the demand and as a democrat I hope that the demand will be realised. But I have already stated my suspicion that in fifty years' time the Progressives of the day will be crying for still newer forms which will, in fact, be very old indeed. Oddly, one of the earliest of Elizabethan Theatres was called *The Curtain*. That may still be the name of what is up-to-date to-morrow.

And now I step down for the Opposition to knock me off my antiquated perch.

## LATER STAGES—A REPLY

By ALFRED EMMET

MR. IVOR BROWN writes so defensively and with such disarming moderation in favour of old forms in preference to new, that no Opposition (which I suppose for the moment means me) would dream of trying to knock him off his antiquated perch. And if, by accident, one were to do so, I am sure one would feel much more distressed than Mr. Brown.

It would be more to the point if, as the protagonist at the Nottingham Conference of "new forms", (I wish I could find a less pompous sounding phrase) I were to set down as clearly as I am able just what I mean and why.

But first of all, there is one point on which I must take up Mr. Brown.

When he writes that the curtained theatre, with proscenium arch, has survived for three centuries, he appears to equate the Restoration Theatre with its four proscenium doors and wide deep apron-stage, on which surely the greater part of the action must have taken place; the Georgian Theatre which with its ample fore-stage, flanked by boxes, still enabled the actor to play out among his audience; and the picture-frame theatre proper, which was evolved only in the latter half of the 19th century. But there is all the difference in the world between a theatre in which the actor is playing in front of the proscenium and one in which he is withdrawn behind an imagined "fourth wall". The fact is that the picture-frame theatre as we

know it to-day is less than a hundred years old, and that for something more than two of Mr. Brown's centuries the form of our theatre was gradually changing and developing.

This process of constant development and change is natural and inevitable. For hundreds of years it has applied to the playhouse just as to anything else. One may be sure that in the future it will go on changing and developing. If it does not, it is unlikely to survive.

The picture-frame theatre cannot be the last word; to believe that it is is surely to fly in the face of history. Sooner or later it must pass into limbo and something else will take its place. The question is only when and what.

Our present dilemma arises because, so far as the playhouse is concerned, the process of natural change has been arrested for the past seventy years or so. During a period when the rate of development in almost every field of human endeavour has been more rapid than at any other time in history, the playhouse has practically not changed at all.

Why is that? Mr. Brown would seem to argue that it is because the picture-frame has continued to be entirely satisfactory, and there has therefore been no urge to change it. But that is surely not supported by the facts.

Mr. Brown himself says that the revolt against the picture-frame had begun in his boyhood—in other words the urge for change was there. And so of course it has been for many decades. Poel, Reinhardt, Appia, Copeau, Meierhold, Okhlopov, Gordon Bottomley are but a few names that come to mind of men of vision who had that urge. Another was Terence Gray, director of the proscenium-less Festival Theatre, Cambridge. If Gray had been able to build, as he wanted to, a new form of theatre on the site he bought for the purpose in Covent Garden thirty years ago, who knows, the natural process of

development might have continued and there would be no need for this discussion now.

The reason why Terence Gray could not build his theatre in London was that the licensing authority's regulations did not cover a playhouse of such unconventional design. Those regulations still stand to-day and, where they apply, prohibit the building of a public theatre without a proscenium wall and a safety curtain. It is the case, then, that outdated regulations have prevented normal development of playhouse design.

There have of course been other reasons too, such as soaring building costs and two world wars, but the picture which emerges is of a theatre with, as always, an innate urge to change and develop, prevented from doing so by external obstacles difficult to overcome. The obstacles are still in the way to-day.

Another difficulty is that because there has been practically no normal development for so long, it is difficult to be very sure what the true course of development is. If you dam a stream, when the water eventually breaks through it is likely to burst in several directions before it once again finds its true course. Hence the cry for "new forms" (note the plural) is symptomatic of an inevitable uncertainty. It is really a cry for experiment, and also a plea for a greater awareness and understanding of experimental work which has been and is going on.

It is time to stop being vague and to define more precisely what I mean by "new forms". Of course I am fully aware that many so-called new forms may be old forms in a new guise. That is only what one would expect.

One new form might be the addition of a fore-stage, a bursting out of the picture-frame. The Old Vic and Stratford are, as Mr. Brown says, examples of this, though, from the broad point of view of theatre development, very limited examples because in both cases their use is virtually limited to Shake-

Shakespeare's plays. Such a fore-stage, used for a range of different plays, may seem a logical development from the picture-frame stage, resulting eventually in a unified acting area, with no apparent proscenium, open to the audience—a kind of open stage, but with the audience on only one side of the actors. A very good example will be Bernard Miles's Mermaid Theatre at Puddle Dock.

Another new form is the open stage proper, with the audience on three sides of the action. Such a theatre is the Stratford Theatre, Ontario, but in this country we have as yet no example. Any open stage work here has of necessity been in more or less improvised conditions and should be assessed as such.

A third form is the arena stage, with the audience surrounding the action. Again, although arena theatres, or "theatres in the round" have flourished in the U.S.A. for many years, we have seen only improvised arena theatres here. The object of this form of theatre is to overcome the obstacle of high costs. It might even happen that in smaller towns it will be the only kind of professional theatre able to exist in the face of ever higher costs.

All these forms are different from one another, but they all have certain things in common, chief of which, I think, is that they are all more truly *theatrical* than the picture-frame arrangement. The theatre is a place for make-believe, a game which actor and audience share as willing collaborators and with a kind of mutual trust. That is why I am a

little mistrustful of the word "illusion", which suggests a conjuring trick aimed to deceive the audience. How well Shakespeare understood this is apparent in the *Henry V* choruses to which Mr. Brown refers; his purpose here was not to apologise for his lack of adequate stage facilities, but to stimulate the imaginations of his audience, because he well knew that any "illusion" he wanted to create was to be created in their imaginations and with their help. Because of what they have in common, experiment in any of these forms may be helpful also in developing others. All experiment in new forms helps to establish an atmosphere in which development and change is more possible.

The new Questors Theatre is specifically designed for experiment in all these forms and others. One can discuss and argue about new forms until the cows come home and get nowhere. What counts is how they work out in practice, and this can only be demonstrated by trial, in a building designed for the purpose rather than in somewhat inadequately improvised conditions. Some, possibly even all, of the forms I have mentioned may be discarded, and something else may be evolved in their place, (such as the Space Stage included in The Questors Theatre design). That we shall discover. What is important is that the door should be opened to new forms (I detest that phrase even more than when I started!), for by such experiment the theatre will be invigorated.

*I am grateful to Mr. Emmet, but must challenge him on two points. If he will re-read the first Chorus speech in Henry V he will find Shakespeare calling his stage "this unworthy scaffold", which certainly suggests to me that he thought poorly of it. If he will also consult the new Oxford Companion to the Theatre, with its copious addition of illustrations, and look at Plate 108, he will see that go-ahead Molière had a withdrawn modern-type stage, with an orchestra pit. This contradicts his statement that the theatre as we know it to-day is less than a hundred years old. I. B.*



# TELEVISION: ALLY OR ENEMY?

By NORMAN MARSHALL

"TELEVISION is killing the theatre." Who says so? Answer: the Manager who has just put on a poor play; the Manager who runs a provincial touring theatre without any sense of enterprise; the Manager who still believes that a repertory theatre can succeed with an overworked, underpaid and ill-chosen company. Admittedly nearly 200 theatres have closed since the war and at first sight this may seem convincing enough proof of the dire effects of television on the theatre. But most of these theatres were in the provinces and a large number of them died when the range of television was still limited to the London area.

It was not television but complacency which killed most of these theatres. During the wartime boom it was easy to fill any theatre and many managements woke up too late to the fact that the peacetime audience was far more selective in its choice of entertainment. The majority of the theatres which have closed in the provinces were variety houses which belied their name by presenting, week after week, a monotonous succession of twice nightly touring revues almost indistinguishable from one another. As business declined these theatres resorted to shows featuring nudes, with the result that they finally lost the family audience upon which the English music hall has always depended.

Meanwhile the straight theatres housing touring companies were running into difficulties which were, oddly enough, mainly due to the unabated prosperity of the London theatre. Because plays were running for years, theatres only occasionally became vacant, so new productions had to be taken out on long provincial tours in the hope that they would eventually

be "brought in" by a London theatre owner. Many of these plays were so poor that nobody would give them a London home; others at last managed to limp into town to be deservedly rejected by the London public. Those which proved to be genuine successes were too few to provide the provincial theatregoer with more than one good show every four or five weeks. Before the war the prior-to-London tour was a rarity, so the provincial theatregoer could go regularly to his local touring theatre knowing he was going to see only proved London successes.

A typical provincial playgoer told me that three or four years ago he and his wife finally gave up going to their local theatre when in the course of six weeks they saw four shows which never reached London (rightly so, in his opinion), one which got there only to survive for a few weeks, and one which became a big West End success. After that they decided that it would be more sensible to save up their playgoing for their visits to London and spend their money on the proved successes.

What about the Repertory Theatres? As television began to creep out from London further and further into the provinces there were casualties among the Reps. But most of those which closed were of a very poor standard, ill-fitted to stand up to the competition of television. Even the best Reps. suffered for a while, but with them the loss of audience was only temporary. After a few months they found that business had not just returned to normal but had actually increased, largely because a considerable number of young people who had never been to a play before decided to "try the theatre" as a result of watching plays on television. On the other hand, the cinemas found that even after the novelty of



television had worn off they regained few, if any, of the audiences they had lost.

In London television has proved an ally rather than an enemy of the theatre. This has been mainly because an excerpt from a show running at a London theatre has proved to be an extraordinarily effective method of publicity. A West End manager recently told me that in his opinion a half-hour excerpt transmitted during a performance can extend the run of a poor show from three to six months and keep a good show running for at least an extra two years. But that is rather too sweeping a statement; it is only certain types of show which can sell themselves really effectively on television. The most saleable are farces and light comedies. The television audience hears the invited audience in the theatre roaring with laughter and obviously enjoying themselves. This enjoyment is so infectious that vast numbers of theatregoers all over the country make this show a "must" for their next visit to London. The more serious type of play gets a much less obvious audience reaction in the theatre; in fact its best scenes will probably be listened to in tense silence. So the viewer gets little hint of how much the theatre audience is enjoying itself. Besides, while it is comparatively easy to find a half-hour which can be effectively lifted out of a farce or a comedy, it is by no means so easy to do so in the case of a closely-knit dramatic play without running the danger of confusing and bewildering the viewer.

Consequently the help that television has been able to give to the London theatre has been confined largely to the lighter kinds of play, together with revues and musicals. Because of this the West End theatre list is much less varied than it used to be. Light entertainment predominates to an extent it has never done before.

To what extent is television helping the playwright with a play which he has failed to sell to the theatre managers? The days have passed when if a good

new play was effectively produced on television it was snapped up by the theatre managers—which is what happened to *Dial M for Murder* among other plays. But that was some years ago when comparatively few people owned television sets. Now that the audience for a play can add up to nine million viewers, managements not unreasonably consider that this drastically reduces the number of people willing to pay to see the play in the theatre, so they are reluctant to buy even an exceptionally good new play once it has been televised.

I believe that the theatre might get a rather larger supply of good new plays if inexperienced dramatists would begin by writing for television instead of the theatre. There is a huge demand for television plays lasting about an hour. Obviously, it is much easier to write a play of this length than it is to invent a plot and situations which will provide a full evening's entertainment in the theatre. Since Associated Rediffusion first went on the air two and a half years ago it has been sent over 3,000 unproduced stage plays and I doubt if more than a tiny percentage of them will ever be produced. But if some of these authors had written instead an hour television play, they might quite possibly have achieved a script good enough for production, and by seeing their play rehearsed and watching it on the screen they would have gained valuable experience which might later have resulted in their writing a first-rate stage play.

What is the effect of television on the stage actor? Entirely beneficial provided that he does not appear so much on television that he loses touch with the living theatre. Television acting teaches him intense concentration. He acts for anything up to two hours closely surrounded by an army of technicians who have to be continually on the move as they carry out their jobs. For instance there may be as many as five cameras, all of them mobile, each with its crew, seldom remaining in the

same place for more than a minute or two. So the actor has to shut out the distractions of the studio by developing what Stanislavsky called "the inner circle of concentration". But when Stanislavsky's actors at the Moscow Art Theatre practising this method concentrated on playing to one another rather than the audience they failed to "get over"; they became inaudible and audiences began to dwindle away. So if an actor devotes himself too exclusively to television there is a danger that when he returns to the theatre he will have lost the habit of projecting

his performance across rows and rows of seats to the back of the theatre. But if he never returns to the theatre he will become a less and less good television actor because he will have lost his sense of audience; his timing of his lines will no longer have the exactitude which can only be learned and kept fresh by testing his performance from the reaction of the audience. Television and the theatre are not separate arts. They are complementary to one another, can learn from one another and help one another. In fact, to a large extent they are dependent upon one another.

## RUNNING A REP.

By JOHN COUNSELL

**T**O keep a theatre alive nowadays keeps any manager on the stretch. Here at Windsor we have, admittedly, much in our favour. We have royal patronage, a theatre generally agreed to be comely as well as comfortable, a long-established name for quality of work, a central position and a fairly large Thames Valley population in and around Windsor on which to draw. Ideally speaking one would like to give a perfectly balanced programme, including the best in all kinds of play, traditional and experimental. But the sad truth is that such a policy simply does not square with financial realism.

Though I try to suit a wide cross-section of local taste, it is what may be called the mid-brow group who matter most at the box-office; without their regular support we would have to pack up. Since this hard fact is so obvious to anyone who cares to face the facts, it is maddening to be lectured by superior people who know none of the facts and precious little about anything except the use (or misuse) of long words.

It is, I suppose, inherent in the very nature of the theatre that it attracts

to itself so much pretentiousness and bogus intellectualism. These tendencies seem to be growing. The cult of Drama with a capital D has recently become the cult of Theatre with a capital T. Its devotees are instantly recognisable by their studied omission of the definite article. They are to be found among the more boring and ineffectual members of the theatrical profession and among a tiny minority of the public who glow with a sense of artistic superiority. Those who want "Theatre" are not to be put off with a play that appeals to the ordinary man. ("Entertainment" indeed is a blasphemous word). There must be a "message", conveyed in "overtones" or "undertones", and wrapped in as much obscurity as possible. If it derives from the latest "ism" current on the Continent so much the better.

To those of us who are practically concerned with keeping the theatre alive in this country in the teeth of ever-increasing difficulties, this "holier than thou" attitude is even more irritating than the honest philistinism of the proverbial tired businessman. From time to time the latter may

unexpectedly be prevailed upon to respond to some less obvious stimulus than the shapeliness of a chorus girl's legs. I remember the comment of one such as he came out of a performance of *The Lady's Not For Burning*. Dragged to the theatre by his wife who wished to be in the fashionable swim, he had expected to be bored stiff. "Must admit, old boy, it's not at all my cup of tea. Hadn't the foggiest idea what the chap was getting at, but I must admit it sounded damned good." If a devotee of "Theatre" could be dragged by anyone to see for example *Reluctant Heroes* (a possibility so remote that it is really unimaginable) I feel confident that he would hotly deny having laughed once.

Fortunately the great majority of playgoers in this country belong to neither of these two extremes. They come to the theatre not to study Drama but to experience the sheer enjoyment of being part of an audience helping to bring a play fully to life. Part of that enjoyment is the relaxation from the strains and anxieties of modern life. Aspiring playwrights who take as their theme communism, sputniks or divorce, are simply wasting their time with the public we serve. There is also a definite antipathy to historical plays and those which deal with biblical subjects.

Moreover playgoers incline to conservatism. They like to know where they stand. Plays of a violently experimental nature are likely to be left severely alone. This need cause no surprise nor disparagement. *Avant garde* by its very name implies being ahead of the main body. With these exceptions, popular taste in plays is for the most part fairly catholic, and prepared to embrace from time to time the works of Fry or Eliot or even Sartre. In very small doses, however. People cannot "participate" in a play which they cannot understand; they feel lost and bewildered or, what is worse, intellectually humiliated. Yet on occasions they will risk this if what they are witnessing

is clearly the work of a great writer.

One thing seems certain. There is to-day a much greater number of people eager to go to the theatre than there has been before, *provided the play is one which they really wish to see*. The immensely long runs of successful plays in London are a clear indication of this. At Windsor we find we can easily pack the theatre for two or even three weeks instead of the usual one if the play is a "winner". Four years ago this would have been unthinkable. A new audience is growing up stimulated, I have little doubt, by television. Tired of sitting at home they set off for an evening out and choose to see in the flesh those whom they have hitherto watched on the screen. Having once experienced the thrill of theatregoing they come again.

The problem remains with the management to guess what in fact they want to see. About certain authors and certain plays it need have no worry. Right out in front at present time are the thrillers of Agatha Christie. The magic of her name on the bills under however old and however poor an example of her ingenuity ensures packed houses in any circumstances. Any play by Terence Rattigan is equally certain to ring the Box Office till. Every repertory company in the country is eagerly awaiting the successor to *Separate Tables*. By and large comedies unquestionably hold pride of place. Farces, except for the robust type which comes every four years or so from the Whitehall Theatre, are not so popular as they were.

How far the work of the young dramatist: headed by John Osborne will be generally acceptable remains to be seen. *Look Back in Anger* has been packing theatres all over the country, but largely because of the great deal of publicity it has had rather than the popular appeal of the play itself. Equally the overwhelming success of *The Entertainer* in London unquestionably owed a great deal to the presence in the cast of Laurence Olivier. The conservatism of the theatregoing public



"TOUCH IT LIGHT", by Robert Sharrow, at Windsor. Victor Madden, Robert Desmond, Peter Jones, Harry Lock and Arthur Lovegrove. Photograph by David Barry.

may well rebel against the rebels.

Though it is my belief that television is already doing much to stimulate interest in the live theatre, it is at the same time making the repertory production manager's task much more difficult in another respect. It devours talent at such an alarming rate. A play once televised in full is, as far as the theatre is concerned, as dead as a dodo. (At least that is our experience at Windsor). The BBC and ITA between them use up about six plays a week—over three hundred a year and naturally aim at obtaining the most popular. Equally, actors are now in so much demand for television, and films that it is increasingly difficult for the theatre to obtain their services.

The other problem with which the theatre is faced is economic. Costs have risen at an alarming rate. At Windsor our average weekly expenditure in 1939 was £300 a week. Now it is £1050, and still mounting. Against this three

and a half times increase we have only dared to double the price of seats. The margin between our possible capacity takings and our costs has always been small. It is steadily diminishing. This means that even a "smash hit" popular success like *The Reluctant Debutante* makes a comparatively small profit. Most plays just pay their way or lose money. Bar profits help and so do the percentage royalties from the London run of plays originally produced at Windsor. On balance, however, there is even less surplus than there used to be with which to subsidise plays which are unlikely to attract full houses.

To the devotee of "Theatre" this is an uncomfortable fact which must be ignored. "Why not more Ionesco? Why not more Sartre? Sartre-Sartre-Sartre" he continues to bleat like a silly sheep. The fascinating thing is that he probably won't come even if we do a play by Sartre. Unless of course we sent him a complimentary ticket.

# THE MUSEUM WE NEED

By LAURENCE IRVING

MANY of your readers will have seen the pamphlet published recently by The British Theatre Museum Association. While, perhaps, agreeing in principle with its reasoning and anxious to prevent as best they can the steady surrender of theatrical treasures in our sale rooms to keen and intelligent buyers from abroad, they may ask how the challenge it makes can in fact be met. What hopes can the Association have of completing such an ambitious project? Happily the outlook is so promising that, provided the priority of the Association's objectives is clearly understood, it is already possible to report good progress.

It is barely eighteen months since the need for a British Theatre Museum was stipulated in the columns of *The Times*. Since then a legally constituted body has been established with trustees and an active executive committee whose members represent nearly every field of theatrical enterprise. The country, it may be said, is already infested with committees. Is this just another sedative and minute-passing charade; lulling its actors into the illusion of action? Indeed it is not. At long last British drama has an authority to scrutinise theatrical material offered for public sale, to organise public opinion to safeguard such material, and to constitute a legatee to whom private collections, great or small, can be bequeathed in the confidence that such bequests will be held in trust for the nation and, until the Museum is in being, will be well disposed in the interests of scholars and students. This, in my opinion, was the most pressing need; to see it so rapidly and effectively met leads me to believe that the Association's long term plans and ultimate objectives are not in the realms of cloud-cuckoo-land.

At the present time there are several

notable theatrical collections to which the public and scholars have varying degrees of access, namely the Enthoven Collection at the Victoria and Albert Museum (programmes, playbills, stage designs, theatrical periodicals and press cuttings), the British Museum (dramatic literature and historical documents relevant to the theatre), the comprehensive library of plays and technical literature available to members of the British Drama League, the specialist collections of the Shakespeare Trust at Stratford-upon-Avon, the Shakespeare Memorial Library at Birmingham, and at the London Museum a small but important display of theatrical souvenirs such as historic costumes, properties and documents relating to the London stage. Some of these collections are not yet adequately catalogued, are unco-ordinated with each other and may become an embarrassment to the authorities holding them who need the space they occupy for other purposes.

There is no depository or display centre devoted to the architectural history and technical development of the theatre. Letters and personal documents relating to the lives of players and dramatists can at present be accepted by the British Museum but, on acceptance, can only be distributed among an already vast accumulation of historical documents where, with all the goodwill of their curators, they must be difficult of access. Though, naturally, the present curators of these collections would be unwilling and even ill-advised to commit themselves, it is conceivable that, if a British Theatre Museum with ample space and an efficient staff was available, many of these institutions would be glad to hand over their theatrical collections to ensure their more attractive exhibition, their greater accessibility and their compre-



hensive cataloguing. There is no doubt that if such an amalgamation took place scholars and students all over the world would rejoice.

A task that presents itself immediately to the Association, and one to which, if a grant is provided by one of several foundations competent to do so, it can apply itself forthwith, is the discovery, examination and collation of material relevant to our theatrical history existing in public and private hands. A hundred years ago every township in Great Britain had a theatre with a long record of performance and of the stock companies who played there in support of all the leading players of the day. The possibility of discovering such treasures is exciting in itself; it is a prospect which should win the Association the necessary support and provide it with the kind of task that would stretch its muscles and help it to train lively and erudite curators and librarians for the museum of the future.

My own recent experience may show the prizes that such organised research may win. When I was writing the biography of my grandfather, Sir Henry Irving, the period of his life immediately preceding his arrival in London from the provinces was obscure, largely owing to the fact that another Irving, Joseph, was in the field and that the tracks of both Irvings in the columns of contemporary newspapers became hopelessly confused. Even that great theatrical encyclopaedist, the late Mr. John Parker, was unable to plot accurately Henry Irving's movements and appearances at this time. Only a year ago there came into my hands a collection of playbills, letters, bills (with summonses for those too long unpaid) and even the very blotting paper on which the young actor had dried his urgent appeals for employment, covering this period of his life. Evidently these had been left behind in his Manchester lodgings and for a hundred years had lain hidden from sight. Immediately the dark months were illumined. How

many more candles to throw light on the lacunae of our theatre's history still lie undiscovered?

How easily records may be lost is proved by the first piece of fieldwork undertaken by the Association. Its Honorary Secretary, Mr. Duncan Guthrie, making an intrepid sortie into the rubble of the St. James's Theatre, rescued many volumes of its records just before the safe that contained them was carried off by scrap iron merchants. Readers of the Association's pamphlet will remember that the deeds and records of our Theatre Royal, Drury Lane, were lost to the United States for lack of any individual or organisation to raise the few hundred pounds of their purchase price.

I hope that these facts will justify to your readers the Association's existence and will explain to them the kind of work on which immediately it will be engaged. The prospect of the Association entering into the possession of a building providing the ample accommodation it will need, though apparently remote in these times of retrenchment in public spending, is not as dim as it may seem. Until a few years ago, our great maritime nation had no permanent and comprehensive museum devoted to the splendid history of her seafaring. It was the enthusiasm of a yachtsman, Mr. A. G. H. Macpherson, and the generosity of a ship-owner, Sir James Caird, that made the establishment of such a museum unexpectedly and suddenly possible. Even then their intention might never have been quickened and fulfilled had not the Society for Nautical Research sponsored their appeals for Government aid and public support.

The British Theatre Museum Association has from its inception gained strength and confidence from the encouragement and instruction it has received from the Society for Theatre Research. When propitious gods descend from the machines of private benevolence or enlightened government, the Association, tempered by its colla-



boration with the Society for Theatre Research, will be well qualified to direct the establishment of a Museum worthy of England's greatest contribution to the arts and to maintain it for the benefit of the public and of scholars and students the world over. Until that time the Association will be content with the storage space it has now acquired temporarily for purchases and bequests which cannot be accommodated in existing collections, and with

facilities for mounting exhibitions, such as, thanks to the generosity of the proprietor of the Saville Theatre, the foyers of that theatre now provide. Funds are, of course, needed to keep the Association in being and to keep its purpose ever before the eyes of the public. Any B.D.L. members, individual or corporate, who join The British Theatre Museum Association will hasten the fulfilment of its plan and in so doing will rank as pioneers of a great enterprise.

## COVENTRY'S CIVIC THEATRE

By BRYAN BAILEY

ON Thursday, March 27, 1958, in the presence of H.R.H. the Duchess of Kent, the Belgrade Theatre, Coventry, will present its first production. This is the first full-scale professional theatre to be built since the war but, of even greater significance, Coventry is the first Local Authority to plan and complete a theatre building. The responsibility that now rests with those in charge of this new venture is a heavy one, for success could undoubtedly encourage other Local Authorities to follow suit.

The opening of this new theatre will provide an opportunity to develop another provincial theatre centre, and thus strengthen the repertory theatre movement upon which the whole health of our British theatre is increasingly dependent.

The Belgrade Theatre will seat 911 in stalls and circle; a large workshop and paint shop are included as well as a "green room" and wardrobe storage space. The stage, excluding an adaptable fore-stage, has a depth of 30 ft.; the grid is 42 ft. high with twenty-five counterweighted lines. Lighting and sound are controlled from the rear of the stalls. The auditorium is largely panelled and features two substantial timbered sounding boards.

There are a number of self-contained flats in the theatre block reserved for staff and artists. Martin Froy has advised on the interior decoration and has designed an extensive mural in mosaic.

Control of the Theatre is vested in a Theatre Trust appointed by, but independent of, the City Council; the lease granted to the Trust gives full freedom to develop the theatre as a centre of dramatic activity. It also charges the Trust to work in close association with the Education Authority. Financial aid will be given by the City Council and by the Arts Council towards the considerable recoupment charges of the building.

It is the declared policy of the Coventry City Council to promote cultural relationships and international friendship and there was an understandable pride when, in 1956, Coventry was awarded the "European Prize" by the Council of Europe as the city which had done the most to propagate the idea of European unity. Among the many links with Europe that with Yugoslavia is particularly valued, for it was in fact their gift of timber that led to the new theatre being named the Belgrade. The intention is to reflect this international policy in the theatre's programme and to establish, outside

# Guild of Drama Adjudicators

THE GUILD exists for the benefit of Amateur Drama and its members are available to assist Societies with constructive criticism at Drama Festivals or at their own performances. All its members are experienced in play criticism and in the complexities of acting and production. Societies desiring informed assessments of their work should appoint adjudicators who are members of the Guild, which is a professional body whose members are bound by a strict rule of etiquette. Members of the Guild are not permitted to advertise.

THE 1957-8 EDITION OF THE DIRECTORY OF DRAMA ADJUDICATORS IS NOW READY. A COPY WILL BE SENT POST FREE TO ALL FESTIVAL SECRETARIES WHO APPLY FOR IT. THE DIRECTORY INCLUDES EXPERIENCED PRODUCERS AND LECTURERS WHO ARE AVAILABLE FOR ENGAGEMENTS BY SOCIETIES.

*Write to the Hon. Secretary:*

**Guild of Drama Adjudicators**  
**26 Bedford Square, London, W.C.1**

London, a centre that can reflect foreign theatre in all its aspects.

Visits from European companies will be encouraged, exhibitions of the work of foreign artists will be presented in the spacious foyers and lounges; producers, designers and drama students from abroad will be welcomed, translations of contemporary Spanish and Polish plays, and even a play about Lady Godiva by a French playwright, are now being considered for production.

The Trust, realising that a new theatre cannot expect to establish its true identity within a few months, will work to a three-year plan which will be adhered to despite early successes or failures. A firmly stated policy is held to be essential in winning the confidence, the respect and the support of the theatre-going public, the Arts Council, Education Authorities, and the theatrical profession in general.

High standards in play selection, acting, production and presentation are minimum requirements; the theatre must be known locally and nationally as progressive, exciting, experimental and controversial, and it must gradually assume an individual and distinctive style, apart from, but complementary to, the work of other Midland theatre centres. This special emphasis may emerge as the encouragement and presentation of new plays of contemporary and topical significance perhaps by a "Midland school" of playwrights.

The principle—already successfully established in Liverpool—of encouraging a maximum use of the theatre building, including its foyers and lounges and refreshment facilities, will be followed. Though a repertory company with a fortnightly change of play will provide the basic programme, planning will be kept flexible enough to allow for visits by touring companies, to extend or to reduce the run of certain productions and to allow for repertory interchanges. It is not proposed to engage a resident producer but to offer opportunities to stage producers now working in television, to



THE BELGRADE THEATRE, Coventry, showing the new square, flats and showrooms. Photograph by Thompson of Coventry.

producers specially released from other repertory companies, as well as to the less experienced young producer.

The charge upon the Trust to work in close co-operation with Education Authorities will be taken up enthusiastically. Special *matinées* will be given for schools, and every help given to them to arrange visits to other productions. It is hoped to establish a small committee of teacher and theatre representatives to foster this. Theatres at the present time need to win younger audiences. The plays they present must attract and intrigue young people, and prices must be reasonable. There should be a welcoming atmosphere of challenge and excitement. The Belgrade Theatre Trust is determined to give special attention to these needs.

A new theatre, like a new year, can provide the opportunity to start afresh, and the Theatre Trust will make this venture the occasion for seeking genuine co-operation between the professional and the amateur theatre. The jealousy and the total lack of contact that so often divides theatre-lovers must be avoided. The Belgrade, as a civic

theatre, will from time to time be available to amateur societies, but at all times it will be there to help and advise those who find in the living theatre a stimulating recreation.

The Belgrade Theatre Club, of which the Lord Mayor of Coventry is the Patron, is an important and growing body of theatre-goers, pledged to assist and render service to the Theatre Trust and to foster interest in and support the theatre generally.

The living theatre demands enthusiasm, and team work from artists, staff and audiences. Those of us who are privileged to be with this new theatre from its opening are keenly awaiting the exciting months ahead. The City of Coventry has demonstrated its faith in the values of theatre, the architects have provided a building that has luxury and comfort for the public, and for the actor the finest conditions in which to practise his art. We have now the task of breathing life into the bricks and mortar, of joining artist and audience together by the magic of theatre, of creating tradition and, with humility, of adding a new page to theatre history.

# CORRESPONDENCE

## Theatre in the Round

Dear Sir,

As one of the writers whose play was presented at 41 Fitzroy Square, I should like to take up the point of new dramatists being actually "hindered" by Theatre in the Round, owing to the limitations of the form. No one doubts that a big management with all the resources of traditional theatre could help the play itself more, though the new playwright who waits for that is likely to remain a long time unproduced. But a first production is not merely an end in itself, to win success for that particular play; it is also a start for the author, whose most important need is to learn his craft. Having a play staged, in whatever form, is worth more than all the books on play-writing ever published. Most people in the theatre recognise this in theory. Stephen Joseph puts it into practice.

There are few enough managements who actually prefer new playwrights and it would be a great pity to discourage the one who has probably produced more "first" plays than any other during the last few years.

Yours etc.,

CATHERINE PRYNNE

7 Hilltop Road, N.W.6.

Dear Editor,

The controversy on Theatre in the Round in your Winter number excited me to the point of having to write to you.

For years Charlie Chaplin directed (anonymously) at the Circle Theatre in Hollywood. As a young actress I used to watch him at a crevice in a side door during rehearsals, and I would say that he enjoyed it immensely and thought theatre in the round a marvellous medium. It is true his young son Sydney was a charter member of the Circle Theatre, but I think it was more than that which drew Mr. Chaplin, for another son (Charles junior) was working at the Actor's Lab. on end-staging, and I never heard of Mr. Chaplin being drawn there, or to any other end-stage.

Perhaps it was because Charlie Chaplin had worked for so long in films that he was attracted to central staging, which brings out all the subtleties in acting. In fact, the large Hollywood studios use central staging for training their young actors. Anyone interested in Method acting would, I am certain, find acting in central staging a useful experience. It is a challenge to a player to act with his whole being—even his back.

Kenneth Macgowan in his *Theater Pictorial* gives diagrams of more than half a dozen ways of arranging a hall for central staging. In a mobile unit I once worked with we used a triptych screen the centre panel of which was

a door frame. This allowed us to arrange any hall we came upon. It kept the actors from having to walk a forty-foot gangway and stand "invisibly" before making a fast entrance.

There are many central stages in Hollywood, perhaps because Hollywood does not have a history of drama and has no old end-stages to pass on to new generations. The two most famous, the Circle and the Hollywood Ring, completely painted the walls of the theatre to emphasise the play. With Elmer Rice's *Street Scene* this meant an expressionistic design of the city.

Only the newcomer or the unsophisticated feel embarrassed by sitting near the actors, or are too conscious of the audience on the other side. If the play is engrossing and well written it will hold your interest.

Intimacy is the keynote of central staging, and Stephen Joseph has done himself and Theatre in the Round an injustice in taking a large hall with a high ceiling for his productions. But by experimenting with this medium Mr. Joseph is going to be way out in front when it comes to first-hand knowledge. And I say, more power to him.

Cordially,

RUTH BARTLETT SCHARF

8c Ellerdale Road, N.W.3.

## Lorca Abroad

Dear Sir,

J. W. Lambert's description of *Yerma* as "so cold-comfort-farm in its approach to peasant woes" sounds like a complaint that Lorca wrote tragedy instead of comedy. He further implies that the "terribly muddled sketch of the husband" got in the way of Yerma's tragedy—at least as Miss Nicol played her.

I saw this production but did not get quite the same impression. What weakness there may be in the characterisation of the husband need not interfere with Yerma's tragedy. It should in fact interfere with it far less than, say, Iago's unmotivated evil does with that of Othello (whose own absurdity is indeed hard to swallow!).

Lorca will always prove a difficulty outside his own cultural environment. Quite apart from the language barrier, the foreign theatre is bound to find him a problem not least, of course, our own with its conventions of the drawing-room. This, however, should be no reason for shirking him altogether, and the Arts Theatre ought at least be given credit for pioneering outside the closed circuit of Paris and Broadway.

Yours faithfully,

Flat 4,  
154 Broadlands Road,  
Sale, Cheshire.  
DENNIS HARRISON

# THEATRE BOOKSHELF

## The Happy Craftsman

**Kismet and Other Plays** by Edward Knoblock, with an Introduction by John Vere. Chapman and Hall, 18s.

*Kismet* was presented by Oscar Asche at the Garrick Theatre on April 19, 1911, with himself in the part of Hajj, the sturdy beggar who between dawn and midnight runs the whole of Fortune's gamut and ends where he began. It was an occasion of significance in the history, not perhaps of dramatic literature, but of that older art without whose aid dramatic literature would be stillborn. The play was very much the child of its time. In 1911 enfranchisement was in the air. The theatre itself was slowly but surely winning the battle for freedom of speech and theme, although *Ghosts* was still banned and Eliza Doolittle's rude word was yet unspoken; and the spectacular stage was quick to avail itself of such liberties as the drama of ideas had won. Hitherto its approach to the *Arabian Nights* had not been at all in the spirit of Sir Richard Burton's robust translation, still kept under lock and key in well-regulated homes. Reinhardt's *Sumurun* had pointed the way; a mime-play, but it had packed the Coliseum. By 1911 the time was ripe to give the plain man his Gorgeous East on an unprecedented scale and as daringly—that was the current euphemism—as the Lord Chamberlain would permit.

It was a phenomenal success. Joseph Harker, with arc-lamps galore at his disposal, achieved a colour-symphony of white walls, black cypresses and skies of a blue that we had not yet seen on the stage. Asche's production was gloriously full-blooded; the babel of the bazaar must still be in the ears of all who heard it. Some trivial vulgarities there were, in deference to convention; the damsels in the wicked Wazir's bathing-pool wore unmistakable fleshings. But there was nothing squeamish about the drowning of the Wazir in this same pool, while Hajj held him under with his huge hands, waiting for the last bubble to rise.

These delights (and many others) stemmed from the teeming imagination of Edward Knoblock, who after fourteen years of struggle now enjoyed the triumph he deserved. And that *Kismet* is a genuine work of imagination nobody can deny, nor even that it is a considerable work of theatrical art. The trouble is—and let the reader of this book be warned—that its value as dramatic literature is relatively slight. Compared with *Chu Chin Chow* it is a masterpiece; compared with *Hassan*—but one had better not compare it with *Hassan*. With the possible exception of Hajj's "Alms, for the love of Allah, alms!" it has hardly a

line that lingers in the memory. There is passable Burtonese in the dialogue, less passable Fitzgeraldese in the interspersed lyrics: good stage pinchbeck in short, and not easily distinguishable from gold under the lights. Or so most of us thought at the time. The revival after the first war was a lamentable failure, from causes that had little to do with the play's quality; that is so enduring that only the other day it emerged as a successful "musical".

Some people took a haughty line about *Kismet* even in 1911; many more might now. None the less it is an excellent actors' play by an excellent actors' playwright. Doubtless Knoblock would have agreed that the finest thing the theatre can offer is great acting in a great play; but he would certainly not have agreed that without a great play there can be no great acting, or that when the dramatic craftsman has done his best the actor's art cannot supply whatever else is needed. His view seems to have been that a play is first and foremost material for acting, and that its literary embellishment is a minor consideration; that there can be more virtue in a trite line well-placed than in a fine line ill-placed. It is a doctrine that does not commend itself to playwrights who pride themselves on their fine lines. Yet the man who, in humble devotion to his craft, learns to build a play so well that it scarcely matters how gracefully it is written: for him there will surely be some honour in heaven and, if he has pertinacity and luck, ample reward on earth. It is pleasant to know that this hard-up and hard-working young man eventually found himself able to live on the generous scale that became him.

He wrote few scenes, if any, on which he left the indelible imprint of his personality, as a painter can do by his brushwork (ought a dramatist to do that, by the way?); but there was little that he did not know about composition. He adored the theatre and, like Thomas Heywood before him, was content to remain its unassuming servant. How unassuming, and how wise, he may be seen from the address, never delivered, on the playwright's art which was found among his papers after his death. It serves as preface to the book, and is illuminating as to his own methods, particularly in collaboration. The conception and structure of *Milestones*, it seems, was his; Arnold Bennett wrote the dialogue and Knoblock cut it down. Within twenty-four days it was ready for Frank Vernon to produce; seeing the play, one might well have thought it the work of a single hand.

Two other works are included in Mr. Vere's selection: he had a hundred to choose from. *The Faun* (1911) dates badly, as plays with a "message" tend to do; it had more success in



## Jean Giraudoux:

THE MAKING OF A DRAMATIST

## Donald Inskip

An enthusiastically written study which aims at placing Giraudoux in a fuller context than has yet been attempted, and at describing in greater detail his work and life in the theatre with his friend and interpreter, Louis Jouvet.

*Illustrated 18s. net. (20 March)*

## Louis Jouvet

MAN OF THE THEATRE

## Bettina Knapp

As actor, director, and producer, Louis Jouvet is one of the great figures of the modern theatre. Here is a thorough and interesting survey of his career, which gives particular attention to his most significant productions, those of Giraudoux and Molière. There is a foreword by Michael Redgrave.

*Illustrated 48s. net*

OXFORD UNIVERSITY PRESS

the *Natur*-mad Germany of the time than when Martin Harvey produced it here. *My Lady's Dress* (1914) shows rare invention, and afforded Dennis Eadie and Miss Gladys Cooper opportunities for a remarkable display of versatility. All four are well worth the study of anyone who wants to know how plays are made. They may seem strangely remote from the fashions and perplexities of our day, but they are as actable as ever.

W. BRIDGES-ADAMS

## The Greeks

**Aristophanes Against War.** *Three Plays translated by Patric Dickinson. O.U.P. 18s. The Frogs by Aristophanes. Translated by Dudley Fitts. Faber. 15s. Two Satyr Plays. Translated by Roger Lancelyn Green. Penguin. 2s. 6d. Three Theban Plays of Sophocles. Translated by Theodore Howard Banks. O.U.P. 18s. Salome by Oscar Wilde. Translated by R. A. Walker. Heinemann. 30s.*

The merit of most of the translations listed above is that they are devised for speaking: no laborious effort to be classical and literary impeded their possible impact in a modern theatre upon the modern ear. There is, however, a difficulty involved. Ancient Greek, even its conversational form and as used in broad comedy, was a language of great subtlety and beauty: the simplest words ring out like bells in tune. Even its rough comedy made fine music.

Mr. Dickinson, in his lively, colloquial and useful version of three "Peace" plays written by that combatant of wit, Aristophanes, renders "Comrade of Bacchus", words which are melodious in the original, as "fellow-boozers", which is by no means musical. At this point one realises that, if the Greek sound is to be in any way remembered as well as the Greek sense, it may be well to be a little more literary. It is easy to play Greek comedy, because of its bawdiness, too low in terms of language.

Aristophanes, being a superb writer of lyrical revues, will always attract translators and these naturally think that the other fellow has missed the point. I am not sure that Rogers, the "accepted" translator of fifty years ago, wrote lines as difficult on the lips as Mr. Dickinson avers: Rogers was close to W. S. Gilbert in style, as is rightly stated, but surely the Gilbertian style has not proved too difficult for our Savoyards, professional and amateur.

Dudley Fitts, whose version of *Lysistrata* has been recently produced in Oxford and London, has given us a version of *The Frogs*, with a preface explaining his methods and a text which well supports the explanation.

There is so much included in the above list that one can only mention briefly the various items. Professor Banks is a scholar who knows what students need to know in the way of notes and preface and what performers of the

Sophoclean plays require in speakable lines. Mr. Green introduces a comparative novelty in his well reconstructed version of a recently discovered (but fragmented) Satyrlic comedy by Sophocles, unknown to previous ages of scholarship. He rightly pays a full compliment to Gilbert Murray whose excellent work on Aristophanes, as well as on the tragedians, is apt to be overlooked in the current undervaluation of his unique service of the classics.

It may be complained that *Salome* is oddly included here, since it has nothing to do with the Greeks except geographically. The reason for this edition is not only the new translation of Wilde's original, which was written in French, but the inclusion of some Beardsley drawings hitherto left out. The figures and faces in Beardsley's work—he hated to be called an “illustrator”—are more reminiscent of masks than of men and women: since the Greek actors usually wore masks, though not masks as delicate as Beardsley's adroitly drawn façades, there is some parallel between his vision of a sinister beauty and theirs of a classic one. In any case, this production, with the full range of the *Salome* drawings, makes a collector's piece to which the publishers have done full justice.

IVOR BROWN

## Staging Medieval Drama

**The Medieval Theatre in the Round** by Richard Southern. Faber. 45s.

Dr. Southern has in the last few years given us a series of studies in the staging of plays. He has carried us backwards in time, from the practicalities of the present-day theatre to the Georgian Playhouse, the origins of Changeable Scenery, the Open Stage; and now to the medieval theatre. As he has travelled backwards, he has moved forward in both the mastery of his material and literary style; so that it would be impossible for anyone interested in the theatre to resist his invitation to discover with him the new and surprising picture of medieval stagecraft presented in this book.

The study is based on the famous plan contained in the manuscript of *The Castle of Perseverance*, a morality play originating probably from the neighbourhood of Lincoln about 1425. There are very few pieces of evidence about the staging of medieval drama; and this one has accordingly been speculated upon by many scholars. Dr. Southern is the first, however, to base a book upon it, and has given it thorough and meticulous attention. The theatre which he recreates from his closely reasoned argument, buttressed by reference to other pictures such as the Fouquet miniature and to the Cornish “Rounds”, is as vivid to the reader as the best reconstructed Globe. Being himself a theatre man, Dr. Southern can make us see the show in progress and imagine ourselves one of the

audience or one of the actors. At the same time, he can make us aware of how the experience we are sharing relates to the history of the theatre as a whole.

He has given his book a title which suggests that the study has relevance to a contemporary controversy, and so in a sense it has. He arrives at a picture of the medieval theatre as a circular enclosure 110 feet in diameter, containing both actors and audience. This is a larger “theatre in the round” than has been attempted in modern times, and Dr. Southern is well aware of the practical problems of acting in the round and of how they are magnified by the size of the arena he believes the *Castle* plan to show. His account of the resulting performance, which is given in great and evocative detail, suggests a broad style of declamatory acting, and here he is borne out by the character of the script, from which he provides generous extracts. Those who use his conclusions for application to present day experiments in the round should realise the great difference between the type of script usually presented thus to-day and that of the *Castle*.

It would be a pity if the book were used for such a purpose, however, for it should stand by itself as one of the most vivid and satisfactory reconstructions of the theatrical life of a past age. One of its most interesting implications is that the show must have been a professional one. Both the elaborateness of the preparations required and the dimensions of the task laid upon the actors make this an inevitable deduction. Here perhaps is a little bit of the answer to that nagging question: what became of the actor—the man who is by his nature an actor and cannot help it—during the centuries between Rome and Burbage? Perhaps he could from time to time draw audiences in four figures in town after town, with a drama the quality of which we have not realised. Dr. Southern has given us the best possible assistance in doing so.

E. MARTIN BROWNE

## Bristol Fashion

**The Bristol Old Vic: The First Ten Years**

by Audrey Williamson and Charles Landstone. Garnet Miller. 25s.

“Unscathed from floor to star-encrusted ceiling.” So Herbert Farjeon wrote in the prologue spoken by Dame Sybil Thorndike on the night the Theatre Royal, Bristol, re-opened in May 1943. Three years later it began its career as the Old Vic of the West, and it is this first phase that Miss Williamson and Mr. Landstone now chronicle, with the amplex of illustration. Pictures alone would show how the Royal, through a high decade—and how brief it seems!—has become the theatre of a star-encrusted stage. Bristol, like that other senior University of our drama, Sir Barry Jackson's Birmingham Repertory, is used now

# PLAYS FROM

# METHUEN

## JEAN ANOUILH

- Dinner with the Family* • Translated by Edward Owen Marsh  
6m. 6w. 2 sets 10s 6d
- Restless Heart* • Translated by Lucienne Hill  
6m. 9w. sprs., 2 sets 10s 6d
- Time Remembered* • In a version by Patricia Moyes  
8m. 3w. sprs., 2 sets 7s 6d
- The Lark* • Translated by Christopher Fry  
16m. 5w., composite set 8s 6d
- Ring Round the Moon* • Translated by Christopher Fry  
8m. 6w., 1 set 8s 6d
- Thieves' Carnival* • Translated by Lucienne Hill  
10m. 4w. 1g., 2 sets 7s 6d
- Antigone and Eurydice* • 'Antigone' translated by Lewis Galentière,  
7m. 4w. 1b., 1 set, and 'Eurydice' translated  
by Lothian Small, 11m. 5w., 2 sets 9s 6d.

## JEAN GIRAUDOUX

- Duel of Angels* • 'Pour Lucrèce' translated by Christopher Fry  
10s 6d
- Tiger at the Gates* • Translated by Christopher Fry  
15m. 8w., sprs. 2 sets 8s 6d

## BRENDAN BEHAN

### *The Quare Fellow*

The remarkable comedy-drama  
about prison life and capital punish-  
ment. 22 m., 2 sets 10s 6d

## JOHN HALL

### *The Lizard on the Rock*

A really powerful and original new play, part  
prose, part verse, set in the Australian desert.  
7m. 2w., 2 sets 10s 6d



**METHUEN & CO LTD**

36 Essex Street, London WC2

to seeing the light that London will discover in a few months or, maybe, a few years.

I don't imagine anyone can be happier about the rise of the Bristol Old Vic than its endeared General Manager, Charles Landstone. His heart has been in it since the war-time days of C.E.M.A., when the Royal, saved from becoming a vegetable store, shone again among the ancient monuments of King Street. He has watched over it—with so happy a companion demigod as the resident manager, "Tom" Hickson—through the years, already famous, of Hunt, Carey, and Moody. All has been shipshape and Bristol fashion. Now, as Christopher Hassall wrote in the tenth anniversary Prologue of 1956, "the Muse of Drama, flushed with her success, Has made this house her permanent address". The Muse has also watched, with enthusiasm, the rise of Paul Rogers, John Neville (there is an unexpected portrait of him here as Gregers Werle in *The Wild Duck*), Dorothy Tutin, Elizabeth Sellars, Michael Aldridge, Newton Blick, and others who gleam from the pages. If I were to choose one planetary name, it would be that of a director, Denis Carey.

I have various warm memories of Bristol over the decade: of, say, the heat of the Veronese noon in the *Romeo* of 1949; *Blind Man's Buff*, the Denis Johnston play, ex-Toller, that deserved better luck; Carey's definitive revival of that comedy of echoes, *The Two Gentlemen of Verona*. Lionel Shapiro's *The Bridge*; two of Miles Malleon's Molière versions (what could be better than the picture of his adorably selective cod with blood-pressure, Monsieur Jourdain, opposite page 89?); and—it remains scorched into the recollection—Arthur Miller's Salem witch-hunt, *The Crucible*.

More yet; but this will lapse into catalogue; and one should not think in catalogue terms of a noble theatre of the West—the epithet is picked—where, in Flecker's words for another occasion, the young star-captains glow.

J. C. TREWIN

## Dedicated Men

**Maxwell Anderson: The Playwright as Prophet** by Mabel Driscoll Bailey. *Abelard-Schuman*. 18s. **Louis Jouvet: Man of the Theatre** by Bettina Liebowitz Knapp. *O.U.P.* 48s.

I wish I could recommend the book on Maxwell Anderson more enthusiastically, for it is well written, sincere, and loyal to its subject. But the plays of this distinguished American dramatist have never made their mark in this country and this book does seem to suggest why. The plentiful quotations give us the picture of an unyielding figure, the master of a dignified if somewhat sententious style of dramatic poetry, rather wordy, and a bit dull. Yet we know him for a man who has spent a lifetime working for all that is best in the theatre, treating serious themes, searching

for a style that will transcend the limitations of naturalistic dialogue, and associating himself with the most forward looking trends in the American theatre. *Valley Forge*, *Winterset*, *High Tor*, *Key Largo*, *The Masque of Kings*, these throbbing titles of more than thirty plays written over the same number of years, are very well analysed by Mrs. Bailey, who has done her best for her difficult subject. It is a pity that for English readers a way could not have been found to illuminate the dramatist by telling us more about the man.

Mrs. Knapp, on the other hand, has the advantage of a tremendous subject, one of the great figures of the modern theatre, well known and, I hope, well loved, by the British people. In telling the story of Jouvet's life in straightforward fashion, documenting the book thoroughly and never pedantically, she has drawn a most sympathetic picture of this dedicated man, and made admirably clear the nature of his contributions to the theatre of our century in his three capacities, as actor, as producer—achieving a small revolution in his productions of Molière—and as a theatrical manager who did so much to reveal the dramatic genius of Jules Romains and Jean Giraudoux. There are fascinating descriptions of Jouvet's early work with Copeau at the Vieux Colombier, of his American tours, of his splendid management of the *Athénée* between 1934 and 1939, and of the many celebrated and gifted men with whom he worked, Christian Bérard, Marcel Achard, Charles Dullin and many more. There is an admirable introduction by Michael Redgrave.

The price of this important book is a calamity.

JOHN ALLEN

## Keeper of the Log

**My Betters** by George Bishop. *Heinemann*. 25s.

George Bishop has been writing about the theatre for forty years: moreover, he has for the same space of time been helping it, and that without any loss of critical integrity. Good critics, even when, reluctantly, they condemn, are in their own way creators. Bishop made many and illustrious friends, including Bernard Shaw, Gordon Craig and George Moore. (Hence the title of this book). It could never be said of him that the fate of a dramatic critic is to lose friends and gain no influence. He kept both.

His entry to the business came by way of the amateur stage. As a young man, following the profession of Tax Collector, he sat under the Rev. R. J. Campbell—that white-headed boy of Nonconformity—at the City Temple, where many youngsters of promise were attracted by Campbell's "New Theology", which some said to be neither new nor theology. The Temple had its cultural side-lines, of which a Literary Circle and a Dramatic Society were two. The latter brought Bishop into touch with other amateur groups, of

# KISMET AND OTHER PLAYS

by

**Edward Knoblock**

*With an Introduction by*

**John Vere**

When *Kismet* was recently made into a successful musical play, the original play was considerably altered in the process. In this volume will be found the original version, together with another two of Edward Knoblock's best-known plays: *Milestones* (written with Arnold Bennett) and *My Lady's Dress*; and a hitherto unpublished play, *The Faun*, completes the volume. Mr. Vere's introduction includes an essay by Edward Knoblock entitled *The Playwright's Progress*, in which he sets out his personal method of writing plays and which is full of invaluable advice to would-be playwrights.

*Demy 8vo*

*352 pages*

*18s. net*

**CHAPMAN & HALL**

## PLAYS FOR CHILDREN

**CHARLOTTE B. CHORPENING:**  
The Adventures of Tom Sawyer  
Radio Rescue

**MARIAN JONSON:**  
Greensleeves' Magic

**RICHMAL CROMPTON:**  
William and the Artist's Model

*Series:*

**PLAYS FOR GIRLS AND BOYS**  
by Lilian Cornelius

**THE PATERNOSTER PLAYS:**  
edited by George H. Holroyd

**HISTORICAL PLAYS**  
by Amice Macdonell

**STANDARD PLAYS FOR GIRLS**  
adapted by Elsie Fogerty

*Details in our "Plays and Theatre Books  
for Schools and Youth: Clubs" post free.*

**J. GARNET MILLER LTD.**  
54 Victoria Street, London, S.W.1

## • STAGE • MANAGEMENT

•  
• *by Hal*  
• *Stewart*

• Possessing absolutely no glamour  
• and receiving no bouquets, this  
• most exacting aspect of theatrical  
• production is, in this book, illu-  
• minated by one of the foremost  
• stage directors of our time. The  
• book treats every aspect of the  
• subject, with diagrams and illu-  
• strations to facilitate understanding.  
• There are in addition chapters on  
• Touring, on the new electronic  
• lighting board and on the pana-  
• tropie. For the ambitious amateur  
• company and the professional Stage  
• Director, here is a work of lasting  
• value. It is well illustrated and  
• includes a full glossary of stage  
• terms. 25/- net

**PITMAN**

PARKER STREET, LONDON, W.C.2



which the "Gads" (Garrick Amateur Dramatic Society) was one of the strongest. The debt of the professional stage to the amateurs has striking evidence in the membership of the Garrick, which included at one time Florence Saunders, later a leading lady at the Old Vic, Alfred Drayton and Clive Brook.

Bishop's work with the City Temple Players led to his acting with William Poel, and this led to acting with Edith Evans, then a milliner but immediately noticed, outside amateur circles, for the brilliance of her performance as Shakespeare's Cressida. George Moore was instrumental in promoting the career and the early fame of Dame Edith and Bishop has included in his book some admirable discourse of Moore on the subject of his books and plays.

To have a photographic memory is enormously helpful to a journalist, especially to one who, like Bishop, became a master of the interview. He could attend upon the great without the aids of shorthand and note-book and he came away with a clear record of their talk for reproduction in journalistic form, reproduction so accurate that he was rarely, if ever, accused of misrepresentation. Shaw became his ready confidant and this book contains some rich examples of Shaw's volubility, especially on the subject of Irving, Ellen Terry and Gordon Craig. The reporting has been so vividly done that one can hear the very accents and intonations of G.B.S.

Most of the great figures of recent decades of theatrical history appear in Bishop's chronicles; in journalism he was a colleague of the wayward, intractable, and inimitable Agate, who here appears in all his flamboyance and extravagance as well as in his wit. The origins of *Journey's End* and its astonishing success, the sparkling qualities of Marie Tempest, the great and enduring services of Sir Barry Jackson, and many other events and characters, come to vigorous life in these reminiscences. Bishop concludes with a statement of faith in what Bridges-Adams has called "the irresistible theatre". The drama of our country is always said to be on the rocks and yet it is always off to sea again. To the captains of this unsinkable ship Bishop has played the proper tribute of keeping the log faithfully and of justly valuing the seamanship.

I.B.

## Monographs

**The Lunts** by George Freedley. Rockliff. 15s.

It would be a brilliant book indeed which would match the virtuosity of this superb acting team, but one would have thought that no book with such a subject could fail to capture something of the Lunts' stylishness and verve. Mr Freedley disappointingly disproves the theory. We are given a conscientious account of their appearances, together and apart, padded out with extracts

from first night notices, but there is no hint of a critical evaluation of their achievements and one reads in vain for an analysis of their methods and their aims. The insistent use throughout the book of the subjects' Christian names, an increasingly common vulgarity nowadays, proves an added irritation. Only in the last short section—contributed by the Lunts themselves—do we feel that we are drawing near the core of the subject. One sentence from it should be compulsory daily reading for every drama student, "We search for the truth and try to express it." As one would expect, with the pictorial editorship of this series in the hands of those able recorders of the theatrical scene, Raymond Mander and Joe Mitchenson, the book is excellently illustrated. But at the price it remains a poor bargain.

**Robert Helpmann** by Katherine Sorley Walker. Rockliff. 15s.

This study gives a valuable insight into the work and the character of this man of many theatrical talents. It traces his development from stage-struck boy in South Australia, through the balletic successes of the thirties and forties, to the actor and director of authority and understanding which he has now become. The fields in which Robert Helpmann has worked have been numerous and the author of this monograph, in recording his many-faceted career, has brought an unbiased judgment to bear on all its developments, while maintaining a keen perception of the value of each in its relation to the whole. When it is considered that he has ranged from musical comedy to classical repertory, from *premier danseur* to director of *Murder in the Cathedral*, from choreographer to Shylock and an ugly sister in *Cinderella*, the author's achievement in welding her heterogeneous material into a readable and shrewdly critical study is to be applauded.

D.F.J.

## Theatre Records

**The Oxford Companion to the Theatre.** Edited by Phyllis Hartnoll. O.U.P. 45s.

The second edition of this extensive survey of the theatre contains an exciting new section of illustrations, some published in this country for the first time. There are 154 of them, (with a "key" describing each) starting with the ancient Greek theatre, ranging over the whole of Europe, and ending with the present day. The work is brought up to date by an Addenda and Corrigenda, and a supplement dealing with over forty subjects. But although the new material includes useful notes (on, for instance, Brecht, Sartre, the Mermaid Theatre, the English Stage Company, and the Society for Theatre Research) and extends the information already given on the amateur theatre, there are still some surprising omissions. All the same, this is a really valuable book.

# K I S M E T

## AND OTHER PLAYS

by

**Edward Knoblock**

*With an Introduction by*

**John Vere**

When *Kismet* was recently made into a successful musical play, the original play was considerably altered in the process. In this volume will be found the original version, together with another two of Edward Knoblock's best-known plays: *Milestones* (written with Arnold Bennett) and *My Lady's Dress*; and a hitherto unpublished play, *The Faun*, completes the volume. Mr. Vere's introduction includes an essay by Edward Knoblock entitled *The Playwright's Progress*, in which he sets out his personal method of writing plays and which is full of invaluable advice to would-be playwrights.

*Demy 8vo*

*352 pages*

*18s. net*

**CHAPMAN & HALL**

## PLAYS FOR CHILDREN

**CHARLOTTE B. CHORPENING:**  
The Adventures of Tom Sawyer  
Radio Rescue

**MARIAN JONSON:**  
Greensleeves' Magic

**RICHMAL CROMPTON:**  
William and the Artist's Model

*Series:*

**PLAYS FOR GIRLS AND BOYS**  
by Lilian Cornelius

**THE PATERNOSTER PLAYS:**  
edited by George H. Holroyd

**HISTORICAL PLAYS**  
by Amice Macdonell

**STANDARD PLAYS FOR GIRLS**  
adapted by Elsie Fogerty

*Details in our "Plays and Theatre Books  
for Schools and Youth Clubs" post free.*

**J. GARNET MILLER LTD.**  
**54 Victoria Street, London, S.W.1**

## • STAGE • MANAGEMENT

• by Hal  
• Stewart

- Possessing absolutely no glamour
- and receiving no bouquets, this
- most exacting aspect of theatrical
- production is, in this book, illu-
- minated by one of the foremost
- stage directors of our time. The
- book treats every aspect of the
- subject, with diagrams and illustra-
- tions to facilitate understanding.
- There are in addition chapters on
- Touring, on the new electronic
- lighting board and on the pana-
- tropes. For the ambitious amateur
- company and the professional Stage
- Director, here is a work of lasting
- value. It is well illustrated and
- includes a full glossary of stage
- terms. 25/- net

**PITMAN**

PARKER STREET, LONDON, W.C.2

which the "Gads" (Garrick Amateur Dramatic Society) was one of the strongest. The debt of the professional stage to the amateurs has striking evidence in the membership of the Garrick, which included at one time Florence Saunders, later a leading lady at the Old Vic, Alfred Drayton and Clive Brook.

Bishop's work with the City Temple Players led to his acting with William Poel, and this led to acting with Edith Evans, then a milliner but immediately noticed, outside amateur circles, for the brilliance of her performance as Shakespeare's Cressida. George Moore was instrumental in promoting the career and the early fame of Dame Edith and Bishop has included in his book some admirable discourse of Moore on the subject of his books and plays.

To have a photographic memory is enormously helpful to a journalist, especially to one who, like Bishop, became a master of the interview. He could attend upon the great without the aids of shorthand and note-book and he came away with a clear record of their talk for reproduction in journalistic form, reproduction so accurate that he was rarely, if ever, accused of misrepresentation. Shaw became his ready confidant and this book contains some rich examples of Shaw's volubility, especially on the subject of Irving, Ellen Terry and Gordon Craig. The reporting has been so vividly done that one can hear the very accents and intonations of G.B.S.

Most of the great figures of recent decades of theatrical history appear in Bishop's chronicles; in journalism he was a colleague of the wayward, intractable, and inimitable Agate, who here appears in all his flamboyance and extravagance as well as in his wit. The origins of *Journey's End* and its astonishing success, the sparkling qualities of Marie Tempest, the great and enduring services of Sir Barry Jackson, and many other events and characters, come to vigorous life in these reminiscences. Bishop concludes with a statement of faith in what Bridges-Adams has called "the irresistible theatre". The drama of our country is always said to be on the rocks and yet it is always off to sea again. To the captains of this unsinkable ship Bishop has played the proper tribute of keeping the log faithfully and of justly valuing the seamanship.

I.B.

## Monographs

**The Lunts** by George Freedley. Rockliff. 15s.

It would be a brilliant book indeed which would match the virtuosity of this superb acting team, but one would have thought that no book with such a subject could fail to capture something of the Lunts' stylishness and verve. Mr Freedley disappointingly disproves the theory. We are given a conscientious account of their appearances, together and apart, padded out with extracts

from first night notices, but there is no hint of a critical evaluation of their achievements and one reads in vain for an analysis of their methods and their aims. The insistent use throughout the book of the subjects' Christian names, an increasingly common vulgarity nowadays, proves an added irritation. Only in the last short section—contributed by the Lunts themselves—do we feel that we are drawing near the core of the subject. One sentence from it should be compulsory daily reading for every drama student, "We search for the truth and try to express it." As one would expect, with the pictorial editorship of this series in the hands of those able recorders of the theatrical scene, Raymond Mander and Joe Mitchenson, the book is excellently illustrated. But at the price it remains a poor bargain.

**Robert Helpmann** by Katherine Sorley Walker. Rockliff. 15s.

This study gives a valuable insight into the work and the character of this man of many theatrical talents. It traces his development from stage-struck boy in South Australia, through the balletic successes of the thirties and forties, to the actor and director of authority and understanding which he has now become. The fields in which Robert Helpmann has worked have been numerous and the author of this monograph, in recording his many-faceted career, has brought an unbiased judgment to bear on all its developments, while maintaining a keen perception of the value of each in its relation to the whole. When it is considered that he has ranged from musical comedy to classical repertory, from *premier danseur* to director of *Murder in the Cathedral*, from choreographer to Shylock and an ugly sister in *Cinderella*, the author's achievement in welding her heterogeneous material into a readable and shrewdly critical study is to be applauded.

D.F.J.

## Theatre Records

**The Oxford Companion to the Theatre.** Edited by Phyllis Hartnoll. O.U.P. 45s.

The second edition of this extensive survey of the theatre contains an exciting new section of illustrations, some published in this country for the first time. There are 154 of them, (with a "key" describing each) starting with the ancient Greek theatre, ranging over the whole of Europe, and ending with the present day. The work is brought up to date by an Addenda and Corrigenda, and a supplement dealing with over forty subjects. But although the new material includes useful notes (on, for instance, Brecht, Sartre, the Mermaid Theatre, the English Stage Company, and the Society for Theatre Research) and extends the information already given on the amateur theatre, there are still some surprising omissions. All the same, this is a really valuable book.

---

---

**ALEC CLUNES'**  
**BOOKSHOPS**

---

**THEATRE AND**  
**MUSIC**

Catalogue 10, Music  
Catalogue 11, Theatre  
SENT ON REQUEST

**5 & 16 CECIL COURT**  
**CHARING CROSS ROAD**  
**LONDON, W.C.2**

(Telephone: COVent Garden 0287)

---

---

**DEREK BENFIELD**

Three popular comedies

**CHAMPAGNE**  
**FOR BREAKFAST**

(1 set. 3 m., 3 f.)

**THE**  
**YOUNG IN HEART**

(1 set. 5 m., 5 f.)

**THE WAY THE**  
**WIND BLOWS**

(1 set. 6 m., 5 f.)

**H. F. W. DEANE & SONS LTD**

**31 Museum Street, London, W.C.1**

**Theatre World Annual.** Compiled by Frances Stephens. Rockliff. 25s.

No. 8 of this series covers a remarkably lively and varied period in the theatre—June 1956 to May 1957. Peter Daubeney brought the Berliner Ensemble, the Jean-Louis Barrault Company and Madame Edwige Feuillère to the Palace Theatre; *Summer of the Seventeenth Doll*, a prizewinner full of vitality, arrived from Australia; American plays included *Camino Real*, *Tea and Sympathy*, *A View from the Bridge* and *The Diary of Anne Frank*. Samuel Beckett's *Fin de Partie* came from Paris, and *The Quare Fellow*, by a new Irish playwright, opened in London before going on to Dublin. We also saw work by Ionesco, Anouilh and Giraudoux.

Apart from Shakespeare at the Old Vic, the most important revivals were by Wycherley, Congreve, Chekhov, Shaw, Bridie and T. S. Eliot. New plays were provided by J. B. Priestley, Noel Coward, William Douglas Home, Rodney Ackland, Nigel Dennis and John Osborne. This illustrated record of the above (and much more besides) is cheap even at the increased new price.

D. H.

**Long Plays**

**The Telescope** by R. C. Sherriff. French. 6s. This play, set in London's Dockland, is both unusual and controversial in its theme. A juvenile delinquent who has been almost successfully reformed by a vicar and his wife has a final lapse in honesty when he commits a petty theft for a psychological reason. The vicar can easily save him from the consequences by telling one lie. This he refuses to do and the last line of the play is, "They always said you'd let me down, you bastard. You dirty bastard." This seems to raise the moral issue which is whether a man is justified (whatever his calling) in keeping his own conscience clear at the expense of somebody else's downfall.

**Ours is a Nice House** by John Clevedon. French. 5s. This farcical comedy in two acts is on the familiar theme of a woman's career upsetting her married life. A great deal of the dialogue is extremely amusing and some well-tried situations are given new twists. One of the leading characters is a retired actress of forty-five. Later in the play she looks at a photograph of herself playing in *The Sign of the Cross* in 1922. As the time of the play is given as "the present", this would seem to make her the youngest leading-lady ever, which may have been the reason for her premature retirement.

**Cat Among the Pigeons** by Duncan Greenwood. French. 5s. In this North-Country comedy the son of the family, demobbed from the Army, arrives with a somewhat sultry striptease artiste by the name of Yvonne Chartreuse. **Island of Sirens** by T. B. Morris. French. 5s. A murder-drama set on a small island off the coast of Italy. It has a cast of ten women,

most of them for one reason or another very frustrated.

**The Treasure** by Stella Martin Currey. French. 4s. A sincerely written nativity play in five scenes, the leading character being David, one of the shepherds to whom the Angel appeared.

**Seascape** by Vera Allen. Deane. 5s. This drama, set in the present-day and in flash-backs to the early nineteenth century, is about the evil wrought in the past affecting the lives of people to-day.

**A Policeman's Lot** by Christopher Bond. Deane. 5s. Not unhappy so much as complicated, according to this North-Country comedy which is set in a kitchen living-room of a Police Sergeant's house.

**One Man Banned** by Jean McConnell. Deane. 5s. In order to make money the hero of this play decides, with the collaboration of his wife, to write an obscene book and to get it banned, which proves a great deal more difficult than he supposed.

**Beggarmen's Bluff** by Constance Hodgkinson. Deane. 5s. An unpleasant and tyrannical old lady makes a will in favour of a tramp, but as this is a comedy, justice of sorts prevails.

### Collections

**The Plays of John Whiting.** Heinemann. 21s.

This volume includes *Saint's Day*, *A Penny For a Song* and *Marching Song*. Many people will already have seen the three plays, but nevertheless this volume is welcome, prefaced as it is by an introduction by the author himself. Mr. Whiting is a dramatist of extraordinary talent and distinction and one who has something definite and valuable to say. His dialogue is strong, vivid and evocative, and his plays cannot be too much studied by those interested in the theatre, particularly those who wish to write for it. In a mass of mediocrity he shines like a good deed in a naughty world.

**Three Comedies** by Ludvig Holberg. Heinemann. 7s. 6d.

The plays of this Danish dramatist (1684-1754) have seldom been performed in this country. The present volume is made up of three short comedies, *The Transformed Peasant*, *The Arabian Powder* and *The Healing Spring*. They are pleasant, fast-moving, gently satirical plays, which may be of interest to societies looking for new material. They provide scope for comic invention, both in acting and production, and because of their easy translation (by Reginald Spink) the dialogue is pleasantly unstilted.

DONALD FITZJOHN

### Sir Kenneth Barnes

Owing to a misprint it was stated in the Winter issue of *DRAMA* that the late Sir Kenneth Barnes became a member of the Council of the British Drama League in 1952. The year was, of course, 1925.

# PENGUINS

A NEW VOLUME OF

PENGUIN PLAYS

## Three European Plays

EDITED BY

E. MARTIN BROWNE

Three of the most popular plays to have come from France and Italy since the beginning of the War. All have been highly successful on the London stage: Jean Anouilh's *Ring Round the Moon* translated by Christopher Fry, Jean-Paul Sartre's *In Camera* (Huis Clos), and Ugo Betti's *The Queen and the Rebels*.

2s 6d

ALSO AVAILABLE

## Tennessee Williams Cat on a Hot Tin Roof

The full text of Tennessee Williams's controversial play, now being performed by the New Watergate Theatre Club at the Comedy Theatre.

2½ 6d



# ENGLISH THEATRE GUILD

Plays available for Amateur Production include an important new release:—

**ROMANOFF AND JULIET.** Peter Ustinov's sensational success will be available for Amateur Production on March 15th, 1958. Books are now available at 10/- per copy

**A PICTURE OF AUTUMN.** Comedy by N.C. Hunter (author of "Waters of the Moon") 6 m., 4 f., 1 set. A delightful family play, with plenty of comedy. *A new release.* 5/6

**FOR PETE'S SAKE.** By Leslie Sands (the author of the tremendously successful "Beside the Seaside"). "A really lively comedy." *The Stage.* 4 f., 4 m., 1 set. 5/6

**BESIDE THE SEASIDE.** By Leslie Sands. 3 m., 6 f., 1 set. "Hilarious family comedy." *Daily Mail, Hull.* 5/6

**RELUCTANT HEROES.** By Cotin Morris. 3 f., 8 m., 2 sets. The well-known sure-fire comedy hit. 5/6

**ALL MY SONS.** Intense and impressive drama by Arthur Miller. 6 m., 4 f., 1 set.

**WATERS OF THE MOON.** By N. C. Hunter. 6 f., 4 m., 2 sets (but can be played in one). "This comedy has a special glow of its own." *Daily Mail.* 5/-

**THE SECRET TENT.** By Elizabeth Addyman. Emotional one-set drama. 3 m., 4 f., 1 set. 5/-

**THE CRUCIBLE.** The powerful drama by Arthur Miller. 10 m., 10 f., single unit set.

**BLACK CHIFFON.** Moving and charming family play by Lesley Storm. 3 m., 4 f., 1 set. 5/6

**THE THIRD VISITOR.** Comedy-thriller by Gerald Anstruther. Guaranteed to baffle audiences up to the last five minutes. 2 f., 6 m., 2 sets. 4/-

**THE MOON IS BLUE.** The immensely successful comedy by Hugh Herbert. 3 m., 1 f., 1 set.

**A DAY BY THE SEA.** A play by N. C. Hunter. 4 f., 6 m., "Will rank among the major successes of the season," *Daily Telegraph.* 8/6

**THE PARAGON.** Powerful drama by Roland and Michael Pertwee. 5 m., 4 f., 1 set. 5/-

**GOODNESS, HOW SAD.** Robert Morley's ever popular gay success. 3 m., 4 f., 1 set. 5/-

**THE LOVE OF FOUR COLONELS.** Peter Ustinov's outstanding success. 6 m., 6 f., 3 sets. 6/-

**TWO DOZEN RED ROSES.** Sparkling comedy adapted from the Italian by Kenneth Horne. 2 f., 3 m., 1 set. 5/6

**QUEEN ELIZABETH SLEPT HERE.** Comedy. 7 m., 6 f., 1 set. "A continuous scream." *Observer.* 5/-

Postage Extra

★ COPIES OF ALL PLAYS SENT ON APPROVAL ★

Also available:

**DAUGHTER OF MY HOUSE.** Domestic drama by Barry Phelps. 2 m., 5 f., 1 set. (MS. copies available.)

**DEATH AND BROWN WINDSOR.** Comedy-thriller by Michael Pertwee. 7 f., 4 m., 1 set. (MS. copies available.)

**NO SIGN OF THE DOVE.** A brilliant controversial play by Peter Ustinov. 6 m., 3 f., 2 sets. (MS. copies available.)

**THE INDIFFERENT SHEPHERD.** A family play of depth and quality by Peter Ustinov. 3 f., 4 m., 1 set. (MS. copies available.)

The above four plays are not yet printed but we can loan single MS. copies for reading and hire a set for production.

Copies of **DRY ROT**, the current hit at the Whitehall Theatre, are available for 5/- each, but this is not yet available for amateur performance.



LARGE SELECTION OF ONE-ACT PLAYS AVAILABLE including many new releases for the Autumn Season.



Free List of One-Act Titles sent on request

Full details and Synopses in CATALOGUE (1/- post free)

## ENGLISH THEATRE GUILD LTD.

ASCOT HOUSE, 52 DEAN STREET, LONDON, W.1 Gerrard 3822/3

## Short Plays

Out of several straight plays which tell good, human stories, one in particular arouses emotion as well as interest. **The Friend** (1 m., 3 f.) by *Joan M. Harvey* tells of a woman just out of prison whose hope of a new start is destroyed by another ex-prisoner. (French. 1s. 6d.) **New Day** (7 f.) by *Dorothy S. Cooper* has also this quality, though less intensely as the action is spread over several characters as well as the main, tragic one. The atmosphere of the Sister's Office at a hospital is very convincing. (French. 2s.) Tension, rather than emotion, is achieved by **The Black Bag** (10 m., 4 f.) by *Eric Jones-Evans*, a thriller set in 1912, with a flash-back, concerning the identity of Jack the Ripper. (French. 2s.) An intriguing story with some unusual characters, **Shadow of the Kite** (2 m., 2 f.) by *Michael Cress* is set in Tangier and tells of the relations of a doctor and his young daughter with a patient, an incurable drug-taker. (French. 2s.) Story-plays which hold the attention and end happily are **The Reluctant Seer** (5 f.) by *Dorothy S. Cooper*, in which a clairvoyant finds out how to use her gift in a better way than fortune-telling (French. 2s.) and **Light the Candles** (8 f.) by *Denise Robins and Michael Pertwee*, about a girl whose future marriage is in danger because of her devotion to an old aunt. (English Theatre Guild. 1s. 9d.)

Comedies range from the gently humorous to the wildly hilarious. Pleasantly amusing about credible people, **Right Hand Man** (6 f.) by *Constance Hodgkinson* tells of two impractical sisters trying to run a market garden. (Deane. 1s. 6d.) Nasty daughters bullying their charming but weak mother is the subject of **Birthday Surprise** (6 f.) by *Peggy Hallifax* (Deane. 1s. 6d.) and something of the same situation occurs in **Rugs and Pewter** (5 f.) by *Sam Bates*, though the method by which the mother wins is very different. (Deane. 1s. 6d.) Very much of its period is **Cabbages and Culture** (4 m., 1 f.) by *Eugene Labiche*, translated and adapted by *Edith Saunders*, a fast-moving comedy of French country people, very amusing but would need experienced players to do it justice. (Garnet Miller. 2s. 6d.) **The Practical Approach** (2 m., 2 f.) by *Gwenyth Jones* is broad North-Country comedy about widows who fancy marrying again and lodgers who do not. (French. 2s.) Stuart Ready's **Six Maids A'Mopping** (8 f.) is amusing enough once the initial idea of six "chars" arriving for one job has been accepted. (Deane. 1s. 6d.) The fun in **Riches and Rags** (3 m., 3 f.) by *Colin Cooper* comes mainly from the characters of two crotchety old men who win a football pool. (Deane. 1s. 6d.) Grandma Buggins figures in **Fur Files** (2 m., 3 f., 1 boy) by *Mabel and Denis Constanduros* in which the old lady gets the better of a swindling vacuum cleaner salesman in characteristic style. (French. 1s. 6d.)

**The Naval Volunteer** (7 m., 3 f.) by *Seamus Fail* is a delightful absurdity set in a quayside inn, run by a crimp who finds men for the Press Gang. This play in its language and use of farcical devices delicately parodies eighteenth-century style. Continuously funny, it builds up to a climax which should leave the audience helpless with laughter. (French. 2s.)

Lastly, a Passion Play, **Herein is Love**, by *Mary Dixey* (4 m., 5 f.). This is a longer play in three scenes, acting time probably about forty-five minutes. It is a straightforward and sincere account of the events of the Crucifixion as seen by some of the Disciples and women, told in simple, natural dialogue. (H. Stockwell. 7s. 6d.)

**A Comedy and Two Proverbs** by *Alfred de Musset*. English Version by *George Graveley*. Oxford. 10s. 6d.

**Caprice** (2 m., 2 f.) is a witty and charming piece in which a husband whose affections are suspected by his young wife of straying is brought back to her by a friend of greater worldly experience. The Proverbs, *A Door Should be Either Open or Shut* (1 m., 1 f.) and *It's Impossible to Think of Everything* (3 m., 2 f.) are amusing little playlets in the same style of elegant sophistication. The excellent translation is easy to speak, yet keeps the feeling that these are French aristocrats of the mid-nineteenth century.

CATHERINE PRYNNE

## 25th Annual Welwyn Drama Festival WELWYN THEATRE 16th—21st June 1958

Particulars from:

Hon. Sec.: Mrs. D. KOLKER,  
9 Mandeville Rise, Welwyn Garden City,  
Herts.

## ONE-ACT PLAYS

by Dr. LILIANE CLOPET

**THE LONG NIGHT.** An emotional drama of the times.

**THE CRYPT.** Brilliant Cupwinner.

**JULIE DESTIN.** Thrilling, colourful.

All the above for 5 w., 2 m. 2s. 10d. post paid.

**THE BROWN TEAPOT.** Cottage drama for

4 w., 2s. 10d. post paid.

**NEEDLES & PINS.** For 7 w. 2s. 10d. post paid.

**THREE PLAYS FOR CHILDREN.** In one

volume, with diagrams. 3s. 6d. post paid.

**DICKORY DOCK.** Gripping drama for 4 w., 1 m.

2s. 10d. post paid.

Copies from the Publisher,

LARK'S RISE, ST. MELLONS, CARDIFF

# FRENCH'S

*The House for Plays*

Established 1830

LONDON TORONTO HOLLYWOOD SYDNEY NEW YORK



**I**T IS NOT ENOUGH that we should have the best plays in our list, but we help to make your choice both simple and straightforward.

For seventy-five years *The Guide to Selecting Plays* has been the means of describing and classifying our plays, and always for a modest charge—first at the cost of One Shilling, and later for Half-a-Crown.

We have now published editions of *The Guide* in a new form that will make it even easier for you to find the plays you want.

The new *Guide to Selecting Plays* is published in eight separate parts—and **each part will be sent free of charge and post paid.** Please state the part/s required.

## *THE GUIDE TO SELECTING PLAYS—1957-58*

- Part I Full-length Plays for Mixed Casts.
- Part II One-Act Plays for Mixed Casts.
- Part III Plays for Women (*Including Monologues, Duologues and and Revue Sketches*).
- Part IV Plays for Men. (*Including Monologues and Revue Sketches*).
- Part V Plays for Children. (*The Handbook for Schools and Youth Clubs*).
- Part VI Seasonal Plays. (*Including Christmas, Easter, Biblical and Morality Plays and Pantomimes*).
- Part VII Revue Sketches.
- Part VIII Books on Acting and the Theatre. (*A Selection of Technical Books*).

## SAMUEL FRENCH LIMITED

26 Southampton Street, Strand, London, W.C.2

Telephone: TEMple Bar 7513

Telegrams: DRAMALOGUE, RAND, LONDON

Cables: DRAMALOGUE, LONDON

there's always time for

**NESCAFÉ**



perfect coffee made right in the cup

ANOTHER OF NESTLÉ'S GOOD THINGS

00448

# EVANS PLAYS

## SOME SIGNIFICANT PLAYS FROM OUR LIST

THE BAD SAMARITAN  
(3 m., 3 f. 5s.)

*William Douglas Home*

MURDER STORY  
(9 m., 3 f. 5s.)

*Ludovic Kennedy*

THE SAME SKY  
(4 m., 5 f., 2 boys. 5s.)

*Yvonne Mitchell*

THE MULBERRY BUSH  
(5 m., 4 f. 6s.)

*Angus Wilson*

A QUESTION OF FACT  
(3 m., 4 f. 5s.)

*Wynyard Browne*

TREASURE ON PELICAN  
(6 m., 3 f. 5s.)

*J. B. Priestley*

## SUCCESSFUL THRILLERS

MURDER MISTAKEN  
(2 m., 4 f. 5s.)

*Janet Green*

NO ESCAPE  
(3 m., 4 f. 5s.)

*Rhys Davies*

DEAR MURDERER  
(5 m., 3 f. 5s.)

*St. John L. Clowes*

THE WHOLE TRUTH  
(4 m., 3 f. 5s.)

*Philip Mackie*

THE VANITY CASE  
(4 m., 3 f. 6s.)

*Jack Popplewell*

DOCTOR MORELLE  
(6 m., 3 f. 5s.)

*Ernest Dudley and Arthur Watkyn*

## COMEDIES OF QUALITY

ALL FOR MARY  
(4 m., 2 f. 5s.)

*Harold Brooke & Kay Bannerman*

I AM A CAMERA  
(3 m., 4 f. 5s.)

*John van Druten*

JOB FOR THE BOY  
(4 m., 3 f. 5s.)

*Dennis Driscoll*

BOOK OF THE MONTH  
(4 m., 4 f. 5s.)

*Basil Thomas*

IT'S NEVER TOO LATE  
(4 m., 5 f. 5s.)

*Felicity Douglas*

LUCKY STRIKE  
(8 m., 3 f. 6s.)

*Michael Brett*

## POPULAR FAVOURITES

THE HOLLY AND THE IVY  
(4 m., 4 f. 5s.)

*Wynyard Browne*

A WOMAN OF NO  
IMPORTANCE  
(8 m., 7 f. 5s.)

*Oscar Wilde, adapted by Paul Dehn*

CORINTH HOUSE  
(1 m., 6 f. 5s.)

*Pamela Hansford Johnson*

WHO IS SYLVIA ?  
(6 m., 7 f. 5s.)

*Terence Rattigan*

CRANFORD  
(2 m., 9 f. 5s.)

*Martyn Coleman*

FOOL'S PARADISE  
(7 m., 3 f. 5s.)

*Hugh Ross Williamson*

Please send 3d. stamp for complete catalogue

MONTAGUE HOUSE, RUSSELL SQUARE, LONDON, W.C.1

Telegrams: BYRONITIC WFSICENT, LONDON.

Telephone: MUSEum 8521.

AND ALL BOOKSELLERS





## "Murder in Mind"

The exciting new Thriller-play by Rex Hartley.  
3 Acts. Single set. 4 m., 7 w. "Full of action  
and suspense." "Tense and thrilling situations."  
FEE: £3 3s. 0d.

Other 3-act plays with Single Sets.

"STRICTLY BUSINESS" Com. 3 m. 5 w.

"THE FEMININE TOUCH" Com. 3 m. 6 w.

"ISN'T LIFE DULL?" Com. 3 m. 6 w.

"TILL FURTHER ORDERS" Farce. 4m. 6w.

"LEAP IN THE DARK" Com. Thr. 4 m. 6 w.

"SUCH THINGS HAPPEN" Com. Thr.  
5 m. 5 w.

FEE: On sliding-scale from £1 1s. 0d. to £4 4s. 0d.

BOOKS: Acting Editions 4s. (post 6d.) or on 14 days' reading-loan (1, 2 or 3 titles for  
9d. stamps.)

**Wilfred Massey**  
9, Westfield Road, Beaconsfield. (Bucks)

## "AN AIR FOR MURDER"

### A New Crime Play

By Falkland L. Cary and Philip King

(Authors of "Sailor Beware", "Murder out of Tune", "Serious Charge", etc.)

One Set. Five women. Four men.

"An ingenious story—interest constantly kept alive—characters all well  
drawn and eminently playable. Nothing but praise for the manner in  
which suspicion is brought to rest on . . . An emotional as well as a  
dramatic appeal."

British Drama League.

"The play is very adroit, easy to cast and read. The dialogue flows and  
the characters are well contrasted and different. A well told story."

John Bourne.

Reading copies on loan only on application to Box 519, "Drama",  
9 Fitzroy Square, London, W.1. Enclose 1/—.

The play will be published in the Spring.

**MORE THAN**  
**5,000**

**PERFORMANCES**  
throughout the world  
of plays by

**DAN SUTHERLAND**

**"Breach of Marriage"**  
The famous "insemination" play.  
Again the most provocative subject of the day . . .

**"The Fifty Mark"**  
Domestic comedy of the man who nearly stole £30,000

**"Mist Over the Mistletoe"**  
A Christmas Comedy of Errors

**"Mystery at Blackwater"**  
Based on Wilkie Collins' famous novel "The Woman in White". One of the first and still one of the greatest of all suspense stories. Recently televised by Granada.

**"The Man Who Lost A Day"**  
A suspense one-acter

**"Six Miniatures for Five Ladies"**  
and

**"Six More Miniatures"**  
Short fifteen-minute playlets from drama to farce

*Full details from:*

**SAMUEL FRENCH LTD.**  
26 Southampton St. London, WC2

**THE BRITISH  
DRAMA LEAGUE**

combined **INSURANCE** Policy  
for

**AMATEUR SOCIETIES**

Issued through

**REX. THOMAS  
(INSURANCE) LTD.**

Incorporated Insurance Brokers

*Head Office:*

REX HOUSE,  
BALLARDS LANE,  
LONDON, N.12

Telephone: HILLside 6373/6

**|| REDUCED ||**  
**SCALE OF PREMIUMS**

Value of Property to be insured not exceeding	12 Days Cover	20 Days Cover
£100	20/-	27/6
£250	25/-	32/6
£500	27/6	35/-
£1,000	35/-	45/-
£1,500	40/-	52/6
£2,000	45/-	60/-

**RISKS COVERED**

1. **LOSS of or DAMAGE to SCENERY, WARDROBE and PROPERTIES** whether belonging to the Society or on HIRE or LOAN.
2. **CLAIMS** made by members of the **PUBLIC** for personal injury or damage to property up to £10,000 plus law costs.
3. **EMPLOYERS' LEGAL LIABILITY.**

For Detailed Prospectus apply to:—  
**REX THOMAS (Insurance) LTD.**

## SMALL ADVERTISEMENTS

(Rate 6d. word. Minimum 20 words)

**WARD WILKINSON** announce an entirely new scenic service for amateurs and semi-professionals. Hire or purchase of scenery, designed and painted to clients' specific requirements, offered on advantageous terms. Advice on economic presentation. Details from Ward Wilkinson, 9 Fernshaw Road, Chelsea, London, S.W.10. FLAsman 0891 or GLAdstone 7739.

**FLOWERS AND FLORAL DECOR.** Artificial—Fireproof. Suitable for all stage presentations. R. Windram Ltd., 12 Cecil Court, W.C.2. Temple Bar 3391.

**STAGE CURTAINS** for hire. 22 Orford Road, Walthamstow. Coppermill 1599.

**HESIAN** (canvas) 72 in. wide, 3/3 yard, suitable for flats. Bleached calico, 36 in. wide, 1/6 yard. Send for patterns. Benfield's Ltd., 3 Villiers Road, London, N.W.2.

### TOYNBEE THEATRE

(Aldgate East Station) Commercial St., E.1. BIS: 3633.  
Licensed by the Lord Chamberlain  
Performances. £15. (Sats. £17) Rehearsals. £7.

**Bell**  
Joan

**COSTUMES**  
**15/- a week**

10 DIAL LANE  
DOWNEND, GLOS.  
Tel. BRISTOL 652656

## PLAYS BY PAXTON and HOILE

"LOVE'S A LUXURY"

"PAINTED SPARROWS"

"MERELY MURDER"

"MAIDEN LADIES"

"HONEY POT"

**H. F. W. DEANE & SONS**

31 MUSEUM ST., LONDON, W.C.1

## "DEANE'S"

**FULL LENGTH**

**All One Set. 5/- net**

### THE CROOKED ROAD

Drama by Janet Allen (3m. 5w.)

### MADNESS IN MAY

A Comedy by Sam Bate (3m. 7w.)

### EACH WIND THAT BLOWS

A Play by Pamela Llewelyn (4m. 3w.)

### ONE MAN BANNED

A Comedy by Jean McConnell (4m. 4w.)

### A POLICEMAN'S LOT

A Comedy by Christopher Bond (5m. 3w.)

### BEGGARMAN'S BLUFF

A Comedy by Constance Hodgkinson (4m. 4w.)

### SEASCAPE

A Drama by Vera Allen (4m. 6w.)

### WAKE UP AND WOO

A Farcical Comedy by Dudley Harcourt (7m. 5w.)

### THE DEEP THATCH

A Play by Elma Verity and Vera Arlett (9w.)

### ONE ACT, 1/6 net

**OPERATION HORACE** (1m. 5w.)

Comedy by Elma Verity and Vera Arlett

**RICHES AND RAGS** (3m. 3w.)

Comedy by Colin Cooper

### ALL WOMEN

**OLIVE GOES TO TOWN** (6w.)

Comedy by Arthur Berry

**GAIETY GIRLS** (7w.)

Comedy by Barbara Van Kampen

**HOME OR COUNTRY** (6w.)

Comedy by Blair

**MAKE MINE MAYFAIR** (6w.)

Comedy by Barbara Van Kampen

**THE LADIES OF CAMELOT** (8w.)

Comedy by Robert MacLeod

**UP A TREE** (5w.)

Comedy by Osbert Mills

**THE GUILTY ONES** (8w.)

Drama by Elizabeth Richards

**RUGS AND PEWTER** (5w.)

Comedy by Sam Bate

**MA'S BAR** (7w.)

Thriller by Peggy Hallifax

**SIX MAIDS A'MOPPING** (8w.)

Comedy by Stuart Ready

**BIRTHDAY SURPRISE** (6w.)

Comedy by Peggy Hallifax

Plays sent on approval

**FREE ON APPLICATION**

New Supplement to "Plays and their Plots" giving synopsis, etc., now available.

**31 Museum St., London, W.C.1**

Tel. MUSEum 3183. LAngham 7111.

## LEONARD'S PLAYS

THREE-ACT PLAYS FOR MIXED AND  
ALL-WOMEN CASTS

AMATEURS - PROFESSIONAL  
REPERTORY OF COMEDY -  
DRAMA - COMEDY/THRILLERS  
WHO-DUN-ITS

One-Act Festival winning plays for  
Mixed, All-Women, Youth Clubs,  
Children's Plays

Pantomimes - Sketches

Free Lists:

(a) Mixed Casts (b) All-Women

Plays sent on Reading loan.

FEE: 6d. One-Acts; 9d. Three-Acts.

From: **LE/DL,**  
123 Heythorp Street, Southfields,  
London, S.W.18

## The Birmingham School of Speech Training and Dramatic Art

TRAINING for the STAGE  
and for  
TEACHING SPEECH AND  
DRAMA

Additional activities: Adult Evening Courses, The  
Apex Theatre Club, Apex Children's Theatre,  
Apex Choral Speaking Group, Travelling Theatre  
Group, Lecture-Recitals, and Demonstration  
Teams visiting Schools, Colleges, etc.

Prospectus from the Secretary,  
45 CHURCH ROAD, EDGBASTON  
BIRMINGHAM 15.  
Tel.: EDGbaston 3424

## QUIET HOLIDAY

A Comedy in Three Acts

By H. G. MACLAURIN

(The Popular Yorkshire Playwright)

5 MEN 5 WOMEN

Ten First Class Acting Parts, with many Dramatic  
Situations, and lots of Sparkling Comedy. Among  
the Guests is a Crook, who is the last to be sus-  
pected of being a Criminal. There are moments  
of pathos, due to an impending Calamity, which  
however is averted. There is an unexpected  
Romance, which brings happiness to two of the  
Characters and saves the rest of the Cast from a  
desperate situation.

This Comedy has now been produced by one  
Repertory Company and 21 Amateur Dramatic  
Societies. 350 Copies sold.

COPIES ON APPROVAL

**YORKSHIRE PLAY BUREAU**  
20 Bank Street, Sheffield, 1.

## *New* Catalogue of Theatrical Publications

Magazines  
Booklets  
Plays  
Make-up Charts  
etc.

Free on application to

**STACEY PUBLICATIONS**  
9 HOUNDSDEN ROAD, LONDON N.21

## The New Era Academy of Drama and Music (London) Ltd

15c, DRYDEN CHAMBERS,  
119, OXFORD STREET, W.1.

Telephone: GERard 6181.

*Patrons:* Maurice Codner, R.P.S.; Frank O. Salisbury, C.V.O., LL.D., R.I., R.P.S.;  
Augustus John, O.M.; Dame Sybil Thorndike, D.B.E., Hon.L.L.D.; Flora Robson, C.B.E.;  
Claire Luce; D. G. E. Hall, M.A., D.Litt.; W. Macqueen-Pope

**STAGE TRAINING COURSE** — Evening Classes and Private Lessons

**SPEECH TRAINING** for Stage, Screen, Radio and Public Platform

**RECORDING AND MICROPHONE TECHNIQUE**

**EVENING CLASSES** are held at Notting Hill Gate, W.8

**PUBLIC EXAMINATIONS IN SPEECH AND DRAMA**

(held in London and over 70 Provincial centres)

## THE ROYAL SCOTTISH ACADEMY OF MUSIC COLLEGE OF DRAMATIC ART

(Recognised by the Scottish Education Department as a  
Central Institution)

*Patron:*

HER MAJESTY QUEEN ELIZABETH THE QUEEN MOTHER

*Principal:*

HENRY HAVERGAL

*Director:*

M.A. (Oxon.), B.Mus. (Edin.)

COLIN CHANDLER

Hon. R.A.M.

### Full-Time Professional & Teachers' Course

The curriculum includes classes in: Acting, Production, Voice Production, Diction, Phonetics, Verse and Choral Speaking, Mime, Improvisation, Fencing, Dancing, Singing, Broadcasting, Make-up, Stage Management, Scenic Design and Construction, Property-making, etc.

The University of Glasgow provides a special course for students of the College which includes lectures on Poetics, Dramatic Theory and the History of Drama and Theatrical Representation.

The Citizens' Theatre gives valuable professional help. Teacher students are given opportunities of teaching under supervision in their Third Year. On the satisfactory conclusion of this course, students may be presented for the following awards: —

**DIPLOMA in DRAMATIC ART**

**DIPLOMA in SPEECH and DRAMA**

**CERTIFICATE in DRAMATIC STUDIES**

(awarded by the University)

The Session consists of three terms, each of 12 weeks.

Prospectus and particulars from John B. Morrison,  
Secretary, St. George's Place, Glasgow, C.2

## THE TUDOR ACADEMY OF ARTS HUNTINGTON HOUSE

HINDHEAD, SURREY

Tel. 495

*Principal:* ELIZABETH R. LIDWELL

Assisted by a fully qualified staff.

**ONE** of the oldest established Junior Academies offering a wide classical education to all levels up to University Entrance, together with full Vocational training in Drama, Music or Dancing Career. Subjects include Drama and Stage Technique, Dancing, Ballet 'Cecchetti' Elocution, Singing, Music, Fencing, Art and Languages. Admission by Audition from the age of 10 years. Full details from the Secretary.

## CENTRAL SCHOOL of SPEECH AND DRAMA

(The Central School of Speech Training  
& Dramatic Art, Inc.)

EMBASSY THEATRE, SWISS COTTAGE  
N.W.3.

Recognised by the Ministry of Education

*President:*

THE VISCOUNT ESHER, G.B.E.

*Principal:*

GWYNNETH THURBURN, O.B.E., Hon. F.C.S.T

(1) (a) Course of Training for Teachers  
of Speech and Drama (Teachers' Diploma  
accepted by the Ministry of Education  
as conferring Qualified Teacher Status).

(2) Course of Training in Speech Therapy.

(3) Course of Training for the Stage:

(a) Acting;

(b) Stage Management.

Prospectus from the Registrar

Address for correspondence Courses (1) and (3)  
The Embassy Theatre, Swiss Cottage, N.W.3;  
Course (2) 52 Hyde Park Gate, S.W.7.

## THE FLORENCE MOORE THEATRE STUDIOS

(Local Centre for the Guildhall School  
of Music and Drama, London)

Under the distinguished patronage of

SIR DONALD WOLFIT, C.B.E.; HEDLEY  
GOODALL; ABRAHAM SOFAER; MARGARET  
HALSTAN; JACK LYNN (of the Pasadena Play-  
house, U.S.A.)

**INDIVIDUAL DEVELOPMENT IN THE  
ART OF ACTING  
TRAINING IN BROADCASTING**

25 Brunswick Road, Hove 2, Sussex

Telephone: Hove 33587



# THE LONDON ACADEMY OF MUSIC AND DRAMATIC ART

TOWER HOUSE, CROMWELL ROAD, LONDON, S.W.5.

## TWO YEAR STAGE TRAINING COURSE

*Principal* MICHAEL MACOWAN

VOICE TRAINING

*Iris Warren*

MOVEMENT TRAINING

*Norman Ayrton*

IMPROVISATION — *Brian Way*

Rehearsal classes and productions have recently been taken by

FRANK DUNLOP, CHRISTOPHER FRY, CATHERINE LACEY; MINOS VOLANAKIS; MICHAEL WARRE; CASPER WREDE among others.

The Course starts each year at the end of September. The number of students is strictly limited to sixty, to allow close individual attention.

*Prospectus on application to*

**The Secretary, Tower House, Cromwell Road, S.W.5.**

## THE ROSE BRUFORD TRAINING COLLEGE OF SPEECH AND DRAMA

*(Diploma accepted by the Ministry of Education for Qualified Teacher Status)*

The College offers training for both teaching and the stage. Tuition is given by a staff of specialists and includes much practical work in costume and property making, stage-management, lighting, etc., and also instruction in Radio and Television technique. There is a well-equipped Barn Theatre in the park grounds.



LAMORBEY PARK - SIDCUP - KENT  
(Thirty minutes by train from London)

### Three-Year Diploma Course

for  
Teaching or Stage

### ★ One-Year Course for Qualified Teachers

(Serving Teachers eligible to attend  
on full salary)

A few Scholarships are offered  
for men.

Students accepted from 17yrs. of age

**Write for Prospectus to the Registrar**

## ROYAL ACADEMY OF MUSIC

Marble Lane, London, N.W.1

Instituted 1822. Inc. by Royal Charter 1830.

Patrons: HER MAJESTY THE QUEEN  
HER MAJESTY QUEEN ELIZABETH THE  
QUEEN MOTHER

President:

H.R.H. THE DUCHESS OF GLOUCESTER

Principal: THOMAS ARMSTRONG  
M.A., D.Mus.(Oxon), Hon.R.A.M., F.R.C.M.

Warden:

MYERS FOGGIN, F.R.A.M., Hon.R.C.M.

### Speech and Drama Teachers' Course

This is a full-time course of three years' duration for men and women, leading to the award of the R.A.M. Teachers' Diploma (Speech and Drama), which is accepted by the Ministry of Education for Qualified Teacher Status.

The curriculum includes private lessons and classes and lectures in Acting; Choral Speech; Dancing; Fencing; History of Costume; Drama; Poetry and the Theatre; Improvisation; Microphone Technique; Make-up; Mime; Phonetics; Play Production; Principles of Teaching; Psychology; Public Speaking; Remedial Speech; Stage Lighting; Story Telling; Verse Speaking; Voice Production; Written English. Arrangements are made for students to teach in schools, under supervision.

The fees are thirty pounds per term with an entrance fee of two guineas.

### L.R.A.M. Diploma

Examinations for the Diploma in Speech and Drama and Mime are held during the Easter, Summer and Christmas vacations.

Prospectuses, Syllabuses and information from H. STANLEY CREBER, Secretary.

## WEBBER-DOUGLAS SCHOOL OF SINGING AND DRAMATIC ART LTD

(Recognised by the Ministry of Education)

Principal: GEORGE M. ROSSITER, T.D.

## FULL DRAMATIC TRAINING

### ADVISORY COUNCIL

Lady Barnett  
Miss Gwen Frangcon-Davies  
Charles Graves, Esq.

Lady Paget  
Terence Rattigan, Esq.

Miss Margaret Rutherford  
Major-General Sir

Neville Swinney,  
K.B.E., C.B., M.C.

Douglas Fairbanks,  
K.B.E., D.F.C.  
Sir John Gielgud

Mrs. C. Pasche  
Barry O'Brien, Esq.

Michael Redgrave,  
C.B.E.

Donald Sinden, Esq.  
Mrs. Vernon Tate

Sir Donald Wolfelt, C.B.E.

For Prospectus apply Secretary

CLAREVILLE STREET, LONDON, S.W.7

(FREmantle 2958)



## GUILDHALL SCHOOL of MUSIC and DRAMA

(Corporation of London)

VICTORIA EMBANKMENT, LONDON, E.C.4.

Principal:

EDRIC CUNDELL, C.B.E., Hon.R.A.M., F.R.S.M.

### SCHOLARSHIPS

Competitions for Scholarships, some of which will include maintenance allowances, will be held in London during June or July in the following subjects:—

DRAMA VIOLIN  
PIANOFORTE SINGING  
GENERAL MUSICAL SUBJECTS

The closing date for applications is Saturday, June 14th, and successful candidates will be required to enter the School in September, 1958. Full details can be obtained, after May 12th, from the Secretary, Eric H. Day, M.A.

## BIRMINGHAM THEATRE SCHOOL

THEATRE CENTRE,

Islington Row, Birmingham, 15

Telephone MIDland 3300

Patrons:

LADY BENNETT

CECILY BRYNE

H. J. BARLOW

SIR LEWIS CASSON, M.C., and

DAME SYBIL THORNDIKE, LL.D.

MRS. MELVYN DOUGLAS (U.S.A.)

SIR BARRY JACKSON, M.A., LL.D., D.LITT.

ANTHONY JOHN, W. A. DOBSON, EMILE LITTLE

PHYLIS NELSON-TERRY, F.R.A.M.

DEREK SALBERG PAUL SCOFIELD

ARTHUR WHITMORE

Recently students have been engaged at the Alexandra Theatre, Birmingham; Edinburgh Festival; Midland Theatre Co., Coventry; Arena Theatre; Repertory Theatres at Birmingham, Sheffield, Colchester, Wolverhampton, Oldham, Blackburn, Derby, Morecombe, Perth. Television, Radio, Films, I.T.V.

Patricia Cox, I.T.V., Channel 8 Newscaster trained and placed by this School. Students are also "on call" to many Midland Theatres.

DAY AND EVENING COURSES

Rehearsal Rooms, Small Theatre, Workshop, Properties, Costumes, Extensive Library.

Principal: MARY RICHARDS

# THE LONDON ACADEMY OF MUSIC AND DRAMATIC ART

TOWER HOUSE, CROMWELL ROAD, LONDON, S.W.5.

## TWO YEAR STAGE TRAINING COURSE

*Principal* MICHAEL MACOWAN

VOICE TRAINING

*Iris Warren*

MOVEMENT TRAINING

*Norman Ayrton*

IMPROVISATION — *Brian Way*

Rehearsal classes and productions have recently been taken by

FRANK DUNLOP, CHRISTOPHER FRY, CATHERINE LACEY; MINOS VOLANAKIS; MICHAEL WARRE; CASPER WREDE among others.

The Course starts each year at the end of September. The number of students is strictly limited to sixty, to allow close individual attention.

*Prospectus on application to*

**The Secretary, Tower House, Cromwell Road, S.W.5.**

## THE ROSE BRUFORD TRAINING COLLEGE OF SPEECH AND DRAMA

*(Diploma accepted by the Ministry of Education for Qualified Teacher Status)*

The College offers training for both teaching and the stage. Tuition is given by a staff of specialists and includes much practical work in costume and property making, stage-management, lighting, etc., and also instruction in Radio and Television technique. There is a well-equipped Barn Theatre in the park grounds.



LAMORBEY PARK - SIDCUP - KENT  
(Thirty minutes by train from London)

### Three-Year Diploma Course

for  
Teaching or Stage



### One-Year Course for Qualified Teachers

(Serving Teachers eligible to attend  
on full salary)

A few Scholarships are offered  
for men.

Students accepted from 17yrs. of age

**Write for Prospectus to the Registrar**

## ROYAL ACADEMY OF MUSIC

Marylebone Road, London, N.W.1

Instituted 1822. Inc. by Royal Charter 1830.

Patrons: HER MAJESTY THE QUEEN  
HER MAJESTY QUEEN ELIZABETH THE  
QUEEN MOTHER

President:

H.R.H. THE DUCHESS OF GLOUCESTER

Principal: THOMAS ARNSTRONG

M.A., D.Mus. (Oxon), Hon.R.A.M., F.R.C.M.

Warden:

MYERS FOGGIN, F.R.A.M., Hon.R.C.M.

**Speech and Drama Teachers' Course**

This is a full-time course of three years' duration for men and women, leading to the award of the R.A.M. Teachers' Diploma (Speech and Drama), which is accepted by the Ministry of Education for Qualified Teacher Status.

The curriculum includes private lessons and classes and lectures in Acting; Choral Speech; Dancing; Fencing; History of Costume; Drama; Poetry and the Theatre; Improvisation; Microphone Technique; Make-up; Mime; Phonetics; Play Production; Principles of Teaching; Psychology; Public Speaking; Remedial Speech; Stage Lighting; Story Telling; Verse Speaking; Voice Production; Written English. Arrangements are made for students to teach in schools, under supervision.

The fees are thirty pounds per term with an entrance fee of two guineas.

### L.R.A.M. Diploma

Examinations for the Diploma in Speech and Drama and Mime are held during the Easter, Summer and Christmas vacations.

Prospectuses, Syllabuses and information from H. STANLEY CREBER, Secretary.

## WEBBER-DOUGLAS SCHOOL OF SINGING AND DRAMATIC ART LTD

(Recognised by the Ministry of Education)

Principal: GEORGE M. ROSSITER, T.D.

## FULL DRAMATIC TRAINING

### ADVISORY COUNCIL

Lady Burnett  
Miss Gwen Frangcon-Davies  
Charles Graves, Esq.

Lady Passt

Terence Rattigan, Esq.

Miss Margaret Rutherford

Major-General Sir

Neville Swiney,

K.B.E., C.B., M.C.

Sir Donald Wolff, C.B.E.

Douglas Fairbanks,

K.B.E., D.F.C.

Sir John Gielgud

Mrs. C. Peaché

Barry O'Brien, Esq.

Michael Redgrave,

C.B.E.

Donald Sinden, Esq.

Mrs. Vernon Tate

C.B.E.

For Prospectus apply Secretary

CLAREVILLE STREET, LONDON, S.W.7

(FREemantle 2958)



## GUILDHALL SCHOOL of MUSIC and DRAMA

(Incorporation of London)

VICTORIA EMBANKMENT, LONDON, E.C.4.

Principal:

EDRIC CUNDELL, C.B.E., Hon.R.A.M., F.R.S.M.

### SCHOLARSHIPS

Competitions for Scholarships, some of which will include maintenance allowances, will be held in London during June or July in the following subjects:—

DRAMA VIOLIN  
PIANOFORTE SINGING  
GENERAL MUSICAL SUBJECTS

The closing date for applications is Saturday, June 14th, and successful candidates will be required to enter the School in September, 1958. Full details can be obtained, after May 12th, from the Secretary, Eric H. Day, M.A.

## BIRMINGHAM THEATRE SCHOOL

THEATRE CENTRE,

Islington Row, Birmingham, 15

Telephone MIDland 3300

Patrons:

LADY BENNETT

CECILY BRYNE

H. J. BARLOW

SIR LEWIS CANNON, M.C., and

DAME SYBIL THORNDIKE, LL.D.

MRS. MELVYN DOUGLAS (U.S.A.)

SIR BARRY JACKSON, M.A., LL.D., D.LITT.

ANTHONY JOHN, W. A. DORSON, EMILE LITTLE

PHYLLIS NELSON-TERRY, F.R.A.M.

DEREK SALBERG PAUL SCOFIELD

ARTHUR WHATMORE

Recently students have been engaged at the

Alexandra Theatre, Birmingham; Edinburgh

Festival; Midland Theatre Co., Coventry;

Arena Theatre; Repertory Theatres at Birmingham,

Oldham, Sheffield, Colchester, Wolverhampton,

Oldham, Blackburn, Derby, Morecombe, Perth.

Television, Radio, Films, I.T.V.

Patricia Cox, I.T.V., Channel 8 Newscaster

trained and placed by this School.

Students are also "on call" to many Midland

Theatres.

DAY AND EVENING COURSES

Rehearsal Rooms, Small Theatre, Workshop,

Properties, Costumes, Extensive Library.

Principal: MARY RICHARDS

# THE **FURSE** "SUITCASE"



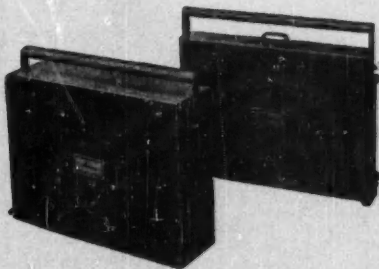
## **SWITCHBOARD**

is a new addition to the well-known FURSE range of stage lighting control equipment.

It is truly portable, as it quickly packs up into two carrying cases as illustrated.

This new unit is particularly suitable for "arena stage" productions in Schools, for lecture work and Drama Societies who have not the advantage of a permanent hall.

May we send you our detailed Leaflet W10/6?



*The larger model has 10 Circuits with 5 dimmers, and the smaller has 6 circuits with 3 dimmers.*

**W. J. FURSE & CO., LIMITED**

TRAFFIC STREET (Tel.: 88213—7), NOTTINGHAM

LONDON 9 CARTERET STREET, WESTMINSTER, S.W.1

20 MOUNT STREET, MANCHESTER

PUBLISHED BY THE BRITISH DRAMA LEAGUE, 9 FITZROY SQUARE, LONDON, W.1 and  
PRINTED BY THOMAS KNIGHT & CO. LTD., THE CLOCK HOUSE PRESS  
HODDESDON, HERTS